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Vol. XXXVIII. No. 504.

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# The Sarawak Gazette.

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# THE SEA DYAK.

By The Revd. Wm. Howell.

174 The Sea Dyaks belong to the Malayan race. It is a fact unquestionable. Neither the Sea Dyaks nor the Malays in Sarawak could be termed the aborigines of the Island of Borneo. To satisfactorily trace anything as to their origin requires greater knowledge than I possess. It is the study of their language and that of the Malays that has led me to the conclusion that the Dyaks and Malays are akin.

The Sea Dyaks, it appears, migrated into this part of the Island of Borneo long before the Malays. It may be surmised that the causes of their migration were the compulsory conversion of Mohamed's successors, famine, or tribal wars. It is with them a natural habit to be always removing from one place to another. Their methods of farming and building of houses almost always compel them to live a wandering life. If there be lawsuits or disputes with regard to the ownership of land, the losing party will undoubtedly remove.

101 The meaning of the word Dyak is difficult to elucidate. Some say that it is a corruption of the word *darat* which means "inland" or "up country;" others say that the word is adopted from the Land Dyak word *daya*, which means "the people," and is equivalent to the Malay word *orang*. The derivation of the word Dyak is therefore an open question.

101 There is as yet no light thrown upon the matter which will lead us to any satisfactory conclusion 174 with reference to their nationality. The word *Daya* which is a word meaning either inland, or up country, or the people, gives us no assistance whatever towards the discovery of their nationality. But from studying their peculiarities and habits, it gives us just a chance to surmise without the aid of their traditions that they once had a name to express their nationality, but from what cause or reason their forefathers allowed it to die out in such a mysterious manner is better answered by my readers. The presumption that may be taken is this, that the peculiarity of the Sea Dyaks up to the present day is to call themselves by the name of the place or river they remove to or dwell in.

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173 If the Dyak account of their migration could be relied upon, it still gives us no help to trace them beyond the island of Borneo. They unanimously affirm that their forefathers removed here (*i. e.* the lower part and mouth of the Batang Lupar) from the very source of the Batang Lupar or main river. Let it be assumed as probable that their migration, which possibly took place about four or five centuries ago, began from the Dutch part of Borneo.

101 The Sea Dyaks consist of several tribes, and which are the following, *viz*:—Batang Rajang, Uln
197 Ai, Saribas, Sebuyau, Balau, Batang Ai, Undup, Skrang, Lemanak, Kumpang, Engkerbang, Kanowit, Katibas. If these tribes are subdivided again, they will number five times as many. Although they are divided into various tribes, yet they speak only one language, and this is the Malayan language. It is a significant fact that the Malayan language is the mother language of various tribes of people. Each tribe adopts its own idioms and pronunciations, and adds foreign words to its language to enrich it. Anyone who is not thoroughly conversant with the Malay and the Sea Dyak languages would find it difficult to detect their identity. The differences of tones and pronunciation to which each tribe has habituated itself would at first not be noticed by a stranger who would find it impossible to distinguish the language of one tribe from another.

192 The Sea Dyak language is similar to other languages which have grown rich in their vocabularies as

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192 the people have come in contact with foreigners and adopted various words. The Malayan language has adopted many Sanscrit words which were introduced during the Majapait rule. According to the
[173] legend, a son of the royal house of Modyopahit founded in the fourteenth century a Hindu dynasty which reckoned thirteen princes down to Pangeran Samatra, the first Islam ruler; the daughter of Pangeran Samatra was married to a Dyak, who became the founder of a new dynasty. It has adopted many Arabic words which date from the Malay conversion to Mahomed's faith. But the adoption of the Sanscrit words into the Malayan is prior to the Arabic. As Sanscrit words are found in the Sea Dyak language it seems almost certain that, once upon a time, the Sea Dyaks inhabited the Malayan peninsula. Since the migration of the Dyaks into this island they have adopted many Kayan words.

[197] The Malays before their conversion to Mahomed-
212 anism may be presumed to have had no letters of their own. What they have now are made up out of the Arabic alphabet. To suit the tone of their language the letters are named accordingly. With reference to the Sea Dyaks, since the gospel of Christ has been preached to them, letters of the Roman character are used and pronounced accordingly to suit the tones of their pronunciation.

194 It is difficult to judge between the two languages (Malay and Dyak) as to which is the richer and more expressive. Both languages claim classical forms. When the Malay language is spoken grammatically, it is not only very expressive but exceedingly musical. It is the same with the language of the Sea Dyaks.

173 The Sea Dyaks themselves affirm that they have descended from one family, which they can prove by
[153] their genealogy. Some of them are extraordinarily gifted with retentive memories. Although we allow a limited amount of credit to traditions, yet we must admit that there were facts upon which their stories are founded.

695 The Sea Dyaks have their own rules of logic in their courts of law, which are more approximate to axioms than proverbs. To listen to an advocate defending their cases is certainly worth the while if one is conversant with the classical language. They are a political race, more so than the Malays or
681 Chinese. With them all offences are fineable. Apologies are not accepted in their society in accordance with their custom.

181 It is only those who live among the Sea Dyaks who can perceive the improvement they have made under the Government of H. H. the Rajah of Sarawak. Their morals are good; they are hospitable to strangers; their religion is a combination of various superstitions; they are fond of going to war in order to capture heads and to get booty; their principal occupation is paddy planting.

*(To be continued.)*

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No. II **THE SEA DYAK RELIGION.**

*By the Revd. Wm. Howell.*

771 The religion of the Sea Dyaks is a combination of superstitions, complicated and indefinite. It is based
776 upon the belief in the plurality of deities. The deities, according to their opinion, are not only corporeal, possessing bodies as well as souls, but beget sons and daughters; they are in no way short of humanity. To verify the divinity of their deities, Dyaks affirm that they are able to work miracles, and also that they can metamorphose themselves.

776 The Sea Dyaks call their deities *Petara*, which appellation is no doubt a borrowed one. The ex-
177 planation of Archdeacon Perham shows very clearly that the word *Petara* is none other than the Hindoo *Avatara*, the incarnations of *Vishnu*—the difference of spelling being accounted for by the fact that the Dyaks never sound *v* but use *p* or *b* instead. Again, in an invocation to Pulang Gana occur the names Ini Inda and Rajah Jewata which are similar to Indra
194 and Dewata. It is also a peculiarity of the Dyaks to shorten words and pronounce them according to their taste, especially if they are foreign words.

174 The importation of the word *Petara* into the language helps to corroborate the statement that the Sea Dyaks once lived in the Malayan Peninsula prior to their migration into this island. It also corroborates the fact of the existence of the Majapait rule once upon a time in some parts of the Malayan Peninsula.

776 The principal deities of the Dyaks are Singalang Burong, Pulang Gana, Selampandai, Kling, and Kumang. All these are connected with mythical incidents handed down by traditions relating when they first revealed themselves to the Dyaks as deities.

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787 The Dyak revelation is communicated by means of dreams or visions, they therefore consider dreams as oracles from the gods; they read their dreams and pretend to understand them as we do the Holy Writ. In all their pursuits they are guided by their dreams. The subject about belief in dreams will be dealt with in a separate chapter.

776 Singalang Burong takes the highest position in honour and dignity among the principal deities. He is the god of war and the supernatural leader or general; he is invincible, and only by his directions can they conquer their enemies.

773 776 An historical incident attached to Singalang Burong is as follows:—Once upon a time the Dyak feasts were simple, and there was nothing beyond eating and drinking, even after they had returned from a victorious battle. A certain chief of a large house made a feast and fixed the date for his guests from other houses to come to it. It was fixed for the day of full moon. Somehow, through the miraculous power of Singalang Burong, when the time of full moon had arrived, he made the light invisible to the guests of the chief who made the feast, and he and his followers went instead of the invited people who were expected on that day. To the utter astonishment and wonder of the host and hostess their guests refused to ascend to the house. The chief had to yield to the demand of the unexpected visitors which was to shed the blood of a pig to welcome them as they went up to the house. When they got inside they ate and drank with great reluctance, the consequence being that the chief and his wife were struck with convulsions. This incident

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caused not a little alarm to the inmates of the house when they saw the sudden misfortune which befell their chief and his wife. Every remedy was tried, but found useless. The scene lasted for some time, and then the plague seized some of the other inmates of the house. The men, women, and children wailed and wept being almost paralysed by fear. Then, to prove his supernatural power, Singalang Burong checked the plague and those who had been suffering instantly recovered and the feast continued as if nothing had happened. The miracle itself was quite enough to prove that Singalang Burong was a supernatural being. The feast was rapidly coming to a close but was carried on by Singalang Burong's instructions. Before his departure he explained to them the cause of the plague which seized some of them. To avoid such a mishap in the future they were to carry out the following injunctions—The guests must be welcomed by the shedding of a pig's or fowl's blood; sacrifices must be got ready and made beforehand; when they go on to the verandahs *(tanju)* a sufficient number of articles must be used for the offering; the *pepat* must be beaten on the drums; when they see Singalang Burong visible in the shape of a kite they must cease beating the *pepat* and return to the *(ruai)* reception room of the house, and the feast will then be over. Singalang Burong, having given his final injunctions, then metamorphosed himself and his family into birds of various kinds and flew away, he himself taking the form of a kite.

Pulang Gana was one of three brothers, but some say five. He was suddenly lost. After assiduous searches had been made for several days his brothers gave him up as either dead or captured by some evil spirits or gods. The surviving brothers mourned for him and followed out the mourning rites as if he had met with a natural death. Things which belonged to him were buried in their cemetery and a grave was made to perpetuate his memory. Unconciously one of them took some earth in his hand, threw it up in the air, and said it was to be Pulang Gana's share.

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773 776 Some say that Pulang Gana was taken by the god of the earth who lives in subterranean parts, and some say that one of the *antus* (spirits) took him. There was an interval between the time Pulang Gana was lost and the farming season. When the farming season arrived, every-body set to work clearing and felling jungle; what they cleared and felled in the day grew up again in the night as if the land had not been touched. This created no small annoyance, as it went on for several days. Finally, a strict watch was kept to ascertain who the mischief-maker was. At midnight Pulang Gana with a few friends appeared on the scene and miraculously caused the jungle which had been cut down to grow again. The owners of the farm remonstrated with Pulang Gana for the liberty he took in destroying their work which had caused them much labour and much anxiety to get ready before the burning season set in. Pulang Gana pleaded for his rights and charged them with having interfered with his property without his consent. The explanation which he gave, so some say, referred to the time when they gave him the earth for his inheritance. Some say that he vindicated himself as being the adopted son of the god of the earth and his heir. His argument proved relevant and they yielded to him. Pulang Gana therefore demanded rents in the shape of sacrifices every year before they farmed; after a good harvest they were to give him a thanksgiving offering. Unless these forms were observed their paddy farms would not be successful.

773 776 842 Selampandai is the maker of men; he forms them in the wombs of their mothers. It is asserted that when Selampandai cries at the back of the house he is doing his duty and a woman in the house is blessed with a child. The cry or noise represents the sound of his hammer and anvil forging the child in the womb. It is indeed a curious idea but striking

773 in itself; it is not the woman who has power over
776 her own womb but some higher power. Selampan-
dai can metamorphose himself into a kind of beetle
842 while some say into a kind of centipede; at any
rate it is an insect that makes a creaking noise.

776 Kling and Kumang are fairy gods. There are many others in their circle who are not worth describing as it would simply be lengthening the subject. These fairy gods are not only handsome and pretty but also invincible. A great deal is mentioned about them in their fables. They seem to work miracles, prophesy, and can perceive the thoughts of men. They are married to one another by mutual consent. They are equal in dignity and opulence. These gods speak to the Dyaks through visions and help them in many ways to become rich, clever, and brave in war. They are also the leading subjects of their fables.

The gods of less importance and who may be classed as second in dignity and honour are the spirits *(antus)*. These spirits are omnivorous and independent. Although such is their disposition yet they are divided into two classes, good and bad. The Dyaks believe them to be omnipresent and unavoidable.

The good spirits are the patron saints of the Dyaks. They appear to them in visions, help them in sickness, need and trouble. They grant them charms of all descriptions. To show their gratitude, the Dyaks offer sacrifices to them. The sacrifice must not be wanting in number and kinds. Should there be an article lacking, a condign punishment is inflicted by the spirits. This would be either sudden death, madness, or a plague.

The bad spirits are headed by Gargasi *(antu gargasi)* whom the Dyaks declare to be of gigantic stature. His sole occupation is the chase. He has myriads of followers; they are his hounds and act like them. On the march and in the chase they metamorphose themselves into such. The spirit Gargasi, according to Dyak opinion is only engaged in the destruction of mankind. Sometimes they say they hear his voice at midnight calling and encouraging his hounds; it is also affirmed by them that when the voice of this gigantic spirit is heard putting his followers on to the chase a family circle is generally bereaved of one of its members. This inhuman and ferocious spirit, when his voice is heard or when he declares himself hungry in visions, must be appeased and an offering must forthwith be offered to him.

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753 When a place is visited by a plague which has the
776 nature of an epidemic it is considered by the Dyaks
to be caused by *antu gargasi*, demanding sacrifices
755 and offerings from them. Therefore whenever they
are visited by an epidemic of cholera or other sick-
ness, a little hut is erected by the side of the main
road at some little distance from the house. In the
hut an offering is put to Gargasi and his followers
with a fowl or chicken; this is supposed to be a
peace-offering. A white flag of truce is also set up and
the bad spirits are implored to return to their home.
The Dyaks declare themselves to be the loyal sub-
jects of *gargasi* by the offering they have made and
the setting up of the white flag or truce. It is a
submission to the evil spirits for fear harm might be
done to them.

776 It remains now to refer to those gods who take a
still lower position. They emanate from Singalang
Burong and Kling etc., according to Dyak inter-
pretation. They allow unlimited prerogatives to
their gods. They are the Katupong, Bejampong,
Beragai, Membuas, Kutok, Nendak, and Papau.
These gods metamorphose themselves into birds and
as such are visible in the world. They are corporeal
and in no way short of humanity in their own
habitations in the heavens. They are married to
the daughters of Singalang Burong and are therefore
his sons-in-law. Offerings and sacrifices are made to
those gods when they portend evil either by their

776 cries or flight. Other birds also are used, but rarely.

The next of this class of gods are supposed to have emanated from Kling, Kumang etc. They metamorphose themselves into deer, antelopes, mouse-deer, rats, snakes, and insects of various descriptions, such as the grasshopper species. Offerings and sacrifices are also offered to them when they portend evil by their cries, flight or appearance. Sacrifices and offerings are also offered to all the gods when they portend good luck.

781 Much as those gods are considered to take the lowest rank yet they are of great concern to the
787 Dyaks in their daily life. A devout Christian or Mahomedan says his prayers morning and evening, that is, twice a day. In the daily round of life he seeks the protection and blessing of his God. A Dyak is always anxious about his omens, and he attends to them carefully. If it be a good one he expects fortune and if it be a bad one he hastily submits to it. To submit to an ill omen is either to beat a retreat or to offer a sacrifice and an offering. It is a practice of great self-denial for a man having gone a long way to turn back if he hears an ill-omen. It is the fear of death or of some misfortune which might befall him which renders him devoted to his superstitions.

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## No. III.—Dyak Marriage Ceremonies.

By the Revd. Wm. Howell.

584 When a young man has been successful in his wooing, and has made an alliance with a maiden, he leaves her a ring as a pledge of his betrothal to her. After visiting her for some little time and finding her faithful to him, he asks for his parent's consent to marry. If his parents have no objection to his choice they go to see the girl's parents and take a cup with them to ask for their daughter. If the girl's parents approve of the contract they accept the cup. The cup is the final pledge of a marriage contract between the two parties. They then fix the day when the bride is to be fetched.

585 When the day appointed for the bride to be fetched has arrived, the parents of the bridegroom request their friends and relations, who are chiefly women and maidens, to accompany them to fetch the bride. They march to the bride's house in a long procession with flags and banners and also to the accompaniment of their musical instruments. If any village is passed they are greeted with mud, sand, etc., which is besmeared on their persons and in fact a little fun goes on. Sometimes, a fight takes place, when the women get the worst of it. Cases have been known when the fun went too far, assaults being committed, and the offenders punished with a fine.

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585 The marriage ceremony is very simple and is celebrated in the bride's house. It consists of splitting a *pinang* or areca nut into seven pieces and these are put on a brass tray with seven *serih* leaves, seven pieces of gambier and seven small lumps of lime. All the friends and relations gather round the tray and eat it's contents, at the same time talking over the binding nature of the marriage contract. It
586 is to this effect. If a man leaves or puts away his wife unless she commits adultery or on account of
684 an unlucky dream, or a bad omen. or inhospitality to stranger, or bad temper, he will be fined according to the law laid down by their forefathers. Similar things are also said about the woman. The binding nature of a Dyak marriage in itself is good, if it be carried out. There are other rules connected with marriage among Dyaks, such as, if the wife in the natural course of things becomes blind, or diseased, and the husband puts her away, he must incur a heavy fine. Similar rules also are binding on the wife.

585 If both parties agree to the compact they take the bride away in the procession. She is richly dressed and wears ornaments of various descriptions. The procession is generally picturesque and is accompanied with much excitement and laughter. The march is slow and stately owing to the heavy ornaments which the bride wears.

Deafening sounds are produced by the beating of instruments in order that the cries of bad omens cannot be heard.

When the bridegroom's house is reached the bride is first conducted into another person's room where she relieves herself of her heavy ornaments. This being done, she takes some food. When the meal is finished she is conducted into the bridegroom's

585 [788] room and is requested to sit beside him. An elderly man who is considered to carry luck with him is asked to wave a live fowl over their heads, simultaneously pronouncing a benediction. It runs to this effect. "May you be settled down and properly united! May you be fruitful as the cladium is surrounded by its young plants! May you be well and comfortable! May you be blessed with wealth and paddy!" Many other words of welcome are also said.

585 787 The bride and bridegroom retire early for fear of hearing bad omens. The following morning anxious enquiries are made if either of them heard a bad omen or had a bad dream. For three days and three nights bad omens and bad dreams must be avoided. Should there be a bad omen or a bad dream the marriage would be dissolved.

787 585 574 The newly-married couple after having been three days and three nights in the bridegroom's house or room, go to visit the house of the bride and stay there for three days and three nights. Bad omens and bad dreams must still be avoided. Every visit they make they carry with them *pulut*, rice cooked in bamboos, or cakes. Upon their arrival in the houses of both the bridegroom and the bride, friends are invited to eat with them. It is called the ceremony of *ngundang pulut* or to return visits. The ceremony should be done three times over according to ancient custom, but, of late, it is only performed once.

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## No. V —Dyak Custom when building a New house.

BY THE REVD. WM. HOWELL.

000 It is not uncommon among uncivilized races, whose lives are influenced or rather haunted by superstitions of various kinds, to find the majority are in the habit of continually removing from place to place. For more than half a dozen reasons they desert their houses, even when only just finished. The terror of death or that some misfortune might befall their yearly crop of paddy, or the revelation of certain bad omens or ill visions, are the principal causes that will determine them promptly to leave their houses. Of course, we allow an exception to every rule, and there are cases when they have been known to continue living in ruins. These kinds of houses are pronounced to be *chelap*, *i. e.*, the inmates have enjoyed good health, the crop of paddy has been always good, no deaths have occurred excepting old people and those whose illnesses have been of long standing.

621 A Dyak house really is a village. It is comprised of several families building together under one roof.
622 There is a chief in every house or village who rules his followers with fatherly tenderness. The position of a chief is most honourable but most difficult to fill. His influence is just as great as his expenses. His room is generally in the centre of the house or village, and he lays the foundation of the house or village first. He is responsible for all visitors and entertains them.

342 Dyak houses or villages differ in size or rather in length according to the number of doors or families that build together under the same roof. It is almost generally the case to find all those living in the same house related to each other. When we talk of Dyaks building a new house, we understand that they are undertaking a more important task than building a house, it is a village they are building.

623 The chief assembles all his followers at a certain time in the evening in his *ruai* or reception room.
342 Mats are spread, chewing ingredients in profusion and *tuak* or home made toddy are placed in the centre. All the men sit in a circle with the women and children behind them. The chief opens the meeting after the distribution of the *tuak*. The subject is generally well discussed and everybody gives his opinion. At such a meeting the chief has to be most careful. Although his words carry weight, yet he has to go by the votes of the majority. It is, in fact, a sort of parliament, and the debates last a long time. Those who cannot agree with the final arrangement cut

623 themselves off and join another house or village. In
342 consequence the size or length of a Dyak house is not limited. To maintain the size of his house a chief has to exercise a great deal of self-denial. He is like a parent who has to make peace among his children and please them equally. His family must share his sympathy.

342 The day following the meeting all the men go out to examine the spot for the site of the house. [787] If it be a good one they *beburong* it at once, *i. e.* they go to hear the cry of a certain bird which prognosticates health, fortune, and good luck. As soon as the good omen is obtained they cut a piece of wood and hang it on the spot where the house is [778] to stand. The spot thereby is considered sacred, being guarded by the *Kayu burong* which is hung thereon.

As soon as the site of the house is cleared they *beramu*, *i. e.* go to get material for the house. The site for the house must not be burnt; jungle that is cut down is cast aside. If the site for the house is burnt it will give less work than in carrying away the jungle that is cut down, but the house is said to be *angat*, *i. e.* it will be visited by plagues and sicknesses. A convenient place is selected for the *palan*. The *palan* is the place for retreat in case of hearing a bad omen when cutting material for the house. Out of every kind of material collected for the building, one piece is cast aside to *ninggang burong*, *i. e.* to plead excuse in case of having neglected bad omens.

The building is done in common as far as putting up the posts and frame-work are concerned. The posts and frame-work are done in a day. It is called *ngentak rumah*. One door a day is put up. It is [283 hurried through and every thing is bound by *rotan* 824] or the monkey-cup creeper called *entuyut*. If there be the slightest shower of rain the work is knocked off. To work in the rain when building a new house is to prognosticate the shedding of tears over some misfortune. The *ngentak rumah* begins in the morning and the work is supposed to be finished by one o'clock at midday.

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342 787 The evening before the *ngentak rumah*, they *ngelangkar*, *i. e.* lay the foundation and arrange where the posts are to be. Nearly everybody goes to the site of the new building, men, women, and children, to beat their musical instruments. The noise is most deafening with the intention to avoid hearing a bad omen. A piece of bamboo about a span long is put into the ground on the site of the building and filled with water up to the brim. This ceremony of divination is called *betenong ai*, which prognosticates good or bad luck with reference to their yearly crops of paddy during the whole time they occupy the new house. If the water in the bamboo decreases considerably it indicates perpetual famine, and if it does not, it foretells good years to come.

342 623 Before the *ngentak rumah* another meeting is held by the chief. This meeting is simply to arrange the situation of each person's door. The nearer they are related the nearer they build to one another. The first day of the *ngentak rumah* is an important and memorable one. A great sacrifice to *Pulang Gana* is offered for a propitiation, he being the god of the earth. A full grown pig is sacrified and it's blood is smeared on the middle post of the house and the carcase is eaten. *Makai di ruai* is the topic of conversation during the *ngentak rumah*, it signifies eating and feasting together on the verandah of their house. This feasting after a spell of hard work is a welcome relaxation for them all. At the *ngentak rumah*, while the men are hard at work, all the women and children who are not engaged in preparing the midday repast beat the different [787] musical instruments to deafen their ears against an ill omen.

[p. 17]

342 With some tribes the custom differs a little, the
184 blood of the sacrificed pig is made to run into the hole of the central post of the house.

342 It is an understood thing that the chief supplies
622 the pig, and the pig that is killed is also a pledge between the chief and his followers. It is hereafter called a *penti* or compensation to be made over to the chief whenever any of his followers leave him.

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## No. VI.—The Dyak Feast called "Mandi Rumah."

By the Revd. Wm. Howell.

342 When a new house has been taken possession of by it's future inmates, certain ceremonies must be gone through to make it habitable, such as the rite making it lawful for the house to receive food for it's inhabitants. But the rite of *mandi rumah* (house washing) may be deferred, although the house must be under certain restrictions until it has been performed.

342 783 *Mandi rumah* literally translated is 'to bathe the house.' Yet the term is more common than the more exact phrase *masu rumah* 'to wash the house.' *Muai rumah* (lit. to abolish the house) is also used as the name of this feast, having reference to the abolishing of restrictions by it's observance.

It is hard to say what was the original significance of this observance, for nothing but the name implies anything about washing, the ceremony as now performed having nothing to suggest it. Perhaps, however, there is a hint of the original idea remaining in the restriction that prevents anyone polluting the water of the bathing and watering place, by fishing [226] with the aid of *tuba* (poisonous roots) which is thrown into the water to stupify the fish or kill them, before the *masu rumah*.

Again, if, as the name implies, a cleansing of the house is meant it is difficult to divine it's purpose. The washing of an old house might signify the purging of some stain of guilt attaching to it or it's inmates, but in the case of a new house it seems to imply a sort of consecration to good purposes, and the formal renunciation of all that is accounted by Dyak custom immoral.

342 It's actual present significance to the Dyak does not seem to go beyond the observance of a custom made binding by tradition, and made desirable enough by the irksomeness of restrictions that tradition also enjoins until the *mandi rumah* has been duly observed. And these restrictions are irksome enough.

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342 688 784 The Dyaks, having no separate buildings for courts of justice, workshops, factories or the like, transact all business and perform all indoor labour within the house they live in, where the *ruai* or broad covered verandah affords ample space. But until the *mandi rumah*, no court may be held in it by the chief for the settlement of disputes; fines, if imposed, may not be paid; wearing and the making of blankets from bark *(tekalong)* are prohibited. Any person violating any of these rules must incur a penalty, which takes the form of a sacrifice, to avert the misfortune resulting from such offence which would fall upon the inmates. This condition of things prevails until the *mandi rumah*.

342 527 Now to consider the feast itself, to which the Dyaks commonly add other ceremonies to save the expense that separate observance would entail.

It is generally held after a good harvest, preparation having been in hand for two or three months. When the time draws near "a promise of three days" (to borrow Dyak phraseology) is made.

The first day is devoted to *beban tangga* (making the ladder for the house). The second day is occupied in the cooking of *piring*, *i. e.* offerings that are to be made to the gods at the feast. Invitations are sent out, fighting cocks are set, and on the third day the feast commences. Three rites properly belong to the feast, namely; (1) *beban tangga*, 'the making of the ladder,' (2) *mangkong tiang*, 'striking the post,' and (3) *ngiga igi engkuni*, 'seeking the seed of the *engkuni* tree,' which is used as a charm.

342 527 Now to consider these rites in detail.

782 When all the guests, who include all the men of importance in the neighbourhood, arrive they are

342 527 782 received with great ceremony and a pig is sacrificed for them, or a libation made of their home-made toddy. This is by way of an offering to their patron saints or gods. The opening ceremony is *miring ka tangga*, (the offering to the ladder). As soon as the new ladder is placed in position, Pulang Gana and other gods are propitiated by an offering, which is hung underneath the ladder, and the sacrifice of a pig. An old man then recites as follows:—

"But thou art the heart of iron wood,
"Let the Malays, the Chinese, the Europeans
"Come up, and bring with them brass-ware,
"As *gongs*, *tetawak*, and *bebendai*,
"Let their merchandise be cheap, etc."

The second ceremony is *mangkong tiang*. The same old man enters the room of the chief of the house first to perform the rite. Another offering is prepared in the room, and is placed on the shelf of the kitchen for Pulang Gana, the god of the earth.

The old chanter then strikes a post of the house with a bamboo containing *pulut* (rice ready cooked) meanwhile reciting this incantation:—

"Thou art not a common bamboo,
"Thou art the heart of iron wood,
"Be thou a supporter to fill the paddy bin
"And cause the Malays, the Chinese, the Europeans,
"To come and buy paddy, and help us O Pulang Gana.

The chanter must repeat the ceremony in every room, and if the house be a long one, a great part of the day will have slipped by ere the drowsy old man, now an object of mirth and laughter, has finished his task.

In the *ruai* or reception room of the house the professional reciters are deeply engaged with their incantation called *pengap* to look for *igi engkuni*. It is a long recitation (and is done at the top of their voices) to implore the father of Nendak to descend from above and give them the *igi engkuni*. *Apai*, or the father of Nendak, when he comes down puts the *igi engkuni* in the *engkuni* post and it is taken from there. The incantation begins from four in the afternoon and goes on till daylight the next day.

342 527 The feast lasts a day and a night and the house or village is generally quite full. The confusion and the noise are so great that it requires a good writer to describe it. At the approach of daylight much stir is made, when *Apai Nendak*, *Pulang Gana*, and the rest of the gods are supposed to arrive at the feast. Offerings are made to them and the musical instruments are struck louder and with more vigour. Shouting and laughter, the crowing of cocks and dogs fighting all about the place are enough to drive any one mad. Such is this religious feast of the Dyaks.

2: Howell M-5 (ca. 1908) 1908-1910
OC6 Iban OC6

## No. VII.—**Dyak Divorce.**

By the Revd. Wm. Howell.

586 Much as the Dyak marriage ceremony seems to be binding, yet when it comes to the question of divorce it reveals the whole secret, and lowers it's rite before the eyes of civilization. The divorce is of two kinds, a temporary and a permanent one.

A temporary divorce is effected through an ill-omen or a bad dream. A permanent divorce is brought about by incompatibility of temper, inhospitality, ill-temper and adultery.

A temporary divorce is called by Dyaks *belega* or *beluit*. The marriage will be renewed again after a short interval.

586 A permanent divorce cannot be effected before it is brought before the chiefs or elders. The guilty
684 party is amerced. The innocent party takes the fine and divides it with the chiefs or elders and friends who witness the settlement of the case. If the husband is the guilty party he pays a fine not only to the woman but towards the up-keep of the children also if he has any. The woman's fine is called *pekain* and the up-keep of the children is called *pelanja*. The man's fine is called *pesirat*.

586 The fine is imposed according to the offence. If both parties will not submit to the settlement of the
695 chiefs or elders, or even if one party will not, it is to be settled by a diving contest. In so doing not only the fine is first settled but the bet also. The losing party will have to meet not only the loss but the shame also.

586 The temporary divorce which is called *belega* or *beluit* may sometimes bring about a permanent divorce. if so, it is not a finable offence. The news or occurrence of death in the neighbourhood of the newly married couple may result in a permanent or temporary divorce. It is generally more tabooed if a death occurs up-river.

586 The Dyak religion or superstition seems to be an advantage to them in creating a plea to exculpate
787 them from amercement. If a man says he has had a very bad dream or an ill omen, with that plea he is justified in putting away his wife. In view of such religion or superstition a great many of them have simply invented a story and have had divorces with impunity. The same thing has been also practised by women. Such a plea is not recognised in the Government Court of Judicature.

586 The binding nature of a Dyak marriage seems to
858 depend on the child. The child seems to be everything. It is never punished and is allowed to take any amount of liberties even at the expense of the parents. Before it comes to the age of puberty it wanders about like a chicken, goes wherever it likes.

586 858 684 Once a most amusing case occurred. The wife of a certain man had already misconducted herself three times but her husband forgave her. The fourth time she did so with a relation and her husband swore by the gods of his ancestors that he would put her away. The case was brought before the Court of Justice, the man divorced his wife and the wife was fined, but the children all agreed and said to their father that unless he lived again with their mother they would have nothing to do with him. The father gave in and took his wife back and paid her fine for her.

586 [787] Once by mutual consent a couple divorced. The man after a short time married a wife and likewise the woman married a husband. After a year's time the man had an ill dream and divorced his second wife. In the same month also the woman was visited by an ill vision and she also divorced her second husband. Hardly a week had elapsed when the former couple who had been divorced again married one another. They lived together happily for several years and were blessed with wealth and health. The wife only died a year ago through an accident and the husband mourned her death deeply.

One day a man came to me at the height of his rage and said that he was one of the most unfortunate of all mortals. He had once divorced his wife because she was jealous. After an interval of six weeks she came back to him with his child in her arms and he wept over his child and received his wife back. Now he said she practised the same game of jealousy and cut him off from everybody. He went on and told me half a dozen other stories. Finally he said he came down to divorce his wife and to pay up the fine. I asked him if he had any other children than the one he told me of. He said he had another child. I brought him to reason by asking him whether it would not be better for him to be cut off from women friends and relations than from his own wife and children.

There are cases of divorces amongst people who have children but still they are not very common. If a man or woman is so influenced, it is a fact that he or she has already made love with some one.

A ring or a bracelet given by the party that brings about the divorce, if it is received by the other party is an ample sign of divorce. Before a person can consider himself or herself properly divorced according to the Dyak point of view such person take away all his or her belongings from the room where they lived together.

2: Howell M-5 (ca. 1908) 1908-1910
OC6 Iban OC6

## No. VIII.—Dyak Burial Custom.

By the Revd. Wm. Howell.

764 It is necessary first of all to explain what a *baya* is. *Baya* are things given to a deceased person. These things are either buried with the deceased or placed on the grave. The *baya* consists of things which belong to the deceased and things which are given by friends.

763 Whilst a person is about to breathe his last the *baya* is immediately put aside for him. Friends and relations who come to see him contribute to it. But as soon as life is extinct it becomes tabooed for any one living to contribute to it.

763 764 At the moment life is extinct the mouth and eyes are closed by some near relation, the wife or his own child. The corpse is washed and clothed and raw rice is sprinkled on the chest. He is then taken out to the covered verandah of the house *(ruai)* with the mat on which he died, and carefully walled round with home made blankets *(pua kumbu)* or mats. All the women enter the enclosure and surround the corpse, and wail at the top of their voices. The *baya* is taken out of the room and is put on the passage of the house, with a little hearth and light on it, raw rice, and a live fowl. If the coffin is to be taken up to the house two live fowls are required for propitiation.

764 The lamentation of the women whilst watching the corpse is by no means deficient in poetry. It is exceedingly striking and most heartrending to listen to it. Every one recalls the loss she once suffered, and entreats the dead and the spirits etc. to take her too. It runs thus:—"Adopt me spirit and take me to the cemetery at the river called *Pedalai*. Lift me up, whirlwind, to the highest parts of heaven." And various other sayings which would fill a volume.

[p.24]

764 For a few hours only the corpse is allowed to be in the house, unless the death has taken place at night when a longer time is permitted. With the Dyaks immediately a person is dead he must be separated from the living. A deceased person is called a spirit *(antu)*, and is dangerous to the living.

It is then taken to the cemetery with the *baya*, a live fowl, raw rice, and a cooking pot. At the edge of the cemetery some halt with the fowl, fire, raw rice, and the cooking pot. The rest quickly proceed into the cemetery bearing the corpse and the *baya*. Those who halt at the edge of the cemetery cook the rice and kill the fowl for their consumption. The blood of the fowl is put in a bamboo for the purpose of propitiation.

With other tribes the corpse and all halt at the edge of the cemetery. After everybody has eaten and has touched the toe of his foot, they proceed into the cemetery to bury the dead.

On the ground where the grave is to be dug some raw rice has to be sprinkled. If there be no coffin some make it and others dig the grave.

[p. 25]

764 The interring of the dead is executed with great haste for fear of a bad omen. Much care is taken that no green leaves go into the grave for fear the deceased should thereby be offended and haunt them. On the return home all of them cut, out of the branches of trees, hooks and place them on their shoulders. This signifies that the hooks keep the soul back from wandering about in Hades. As soon as the halting place is reached at the edge of the cemetery the propitiation of touching the toes with the blood of the fowl begins. All partake of the rice and fowl. The last man drives a piece of wood into the ground at the edge of the cemetery and every body throws away his wooden hook.

The driving of a piece of wood at the edge of the cemetery, by the last man, signifies a barrier put between the living and the dead, and between Hades and this world. The raw rice, first sprinkled on the ground where the grave is to be dug, is to compensate the earth, or rather I should say Pulang Gana the god of the earth.

No portion of the soil of the cemetery is allowed to enter their house. Every body washes himself [753] clean before he enters the house. If the soil is brought to the house plagues will be the result.

765 The bereaved persons confine themselves to their room for three days in order to undergo their *adat* or custom called *bepana*. The rite of *bepana* is mourning including a mild kind of fasting. During this time the fire in the room is kept lighted, and at every meal time, when scanty food is served, a part is thrown under the house as a share for the deceased. After the third day of *bepana* has expired the relatives *beserara bangkit*, which means perform the rite of entirely separating themselves from the deceased. It involves the putting out of the fire, the mourners are fed by a friend, and a medicine man *(manang)* waves a fowl over their heads, simultaneously reciting a poetic prayer to the effect that their souls may continue to live. The fowl that is waved becomes a propitiatory sacrifice on behalf of the mourners.

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765 The three days of *bepana* are stringently observed. All the inmates of the house rest from their daily pursuits. The usual mirth and jollity is hushed and
765 sadness alone reigns throughout the house. To the memory of the deceased something is held sacred,
778 either an article of jewellery or a fruit tree of some sort; but it must be the property of the deceased. The length of time this property is considered sacred depends upon whether the relatives have consummated the feast for the dead, called *b-rantu*. Until this feast is passed the property is still held sacred.

765 With the Saribas Dyaks the blood of the fowl that is killed at the halting place at the cemetery is brought home and is placed at the ladder on the ground. All the women that wail for the deceased go down and touch their toes with the blood for a propitiation.

765 Each tribe has it's own peculiarity. Among the Undup, Balau, and Batang Ai a professional wailer
184 has first to be sought for or rather engaged. When
775 a person dies a professional wailer is engaged either immediately or two or three days after the death occurs. This is called the rite of *nyabak nerengka*, which means lamenting the deceased in order that he may travel direct to Hades. It appears that, with the Dyaks, unless the ceremony of *nyabak nerengka* is performed the soul of the dead wanders about in the unseen world and will never reach Hades.

767 The professional wailer is generally a gifted person,
775 skilled in poetry, and is supposed to possess an intimate knowledge of all that befalls the dead on their journey to Hades through the unseen regions. He avers that the soul has to pass seven places of the utmost importance before it reaches it's destination. Therefore unless the *sabak nerengka* is properly performed the soul will never reach Hades and will

767 encounter the greatest danger. He avers also that
775 while giving the soul assistance he is himself treading on dangerous soil, and therefore demands a large fee for steering the soul of the departed into it's haven of everlasting bliss.

767 The proceeding in *nyabak nerengka* is considered
775 to be a complete sacrifice to the powers reigning in Hades. The wailer sits on a swing in the room of
765 the deceased, and her opening words are couched in the choicest poetry which charms and fascinates her
[774] hearers who delight in such fictions. She commences by severely blaming all the materials of the building for not holding back the soul of the deceased. This undoubtedly points to the fact that the Dyaks regard such inanimate objects as gods. She then traces the journey of the soul in it's six perilous positions. Firstly, towards the country of the Tigers; secondly, towards the *Kayu malam*; thirdly, towards the abode of the bird *Dundun*; fourthly, towards the haunt of the bird *Undan*; fifthly, towards the country of the Great Wind; and sixthly, towards Hades, and when it arrives it throws itself down as one who has endured great fatigue. As the soul is in that unconscious state through the fatigue of it's incessant journey Dara Rambai Geruda Salabong Kanggam brings it refreshment and through her magic revives it, and enables it to partake of it with a good appetite.

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2: Howell M-5 (ca. 1908) 1908-1910
OC6 Iban OC6

# No. IX.—Dyak Custom called "Berantu."

By the Revd. Wm. Howell.

769 "Ngambi Sabayan ngabang", or to invite the Spirits at Hades to the feast, expresses the object of the feast called "Berantu."

775 The deceased according to Dyak belief, after the *Sabak nerengka*, is safely lodged at Hades, and enjoys happiness, ease and luxuries. The fertility of the soil of Hades, it seems, is beyond comparison, and the deceased only requires a few inches of land to farm on. The rivers there abound in fish, and the woods are full of game that is good for food.

775 On the occasion of the "Berantu" a professional
769 wailer is engaged to perform a lengthy recitation in the nature of an invocation to the powers of the
767 unseen world, and to make a complete offering to them. The invocation is called *Sabak bebuah*, which signifies a recitation poetical as well as historical with regard to the unseen world. Hades, according to the Dyak point of view, is another world similar to this in every respect, except that labour is less and more happiness is enjoyed.

769 The feast to the dead lasts a day and a night. In
781 the morning the wailer begins the recitation which is called "Sabak bebuah" in the room of the bereaved persons. Whilst the women are attentively listening
[538] to the fascinating poetry of the wailer, which composition is sometimes heart-rending and sometimes soothing, the men are busily engaged in setting cocks to fight. Weeping, laughing, and shouting to such an extent, they create so great an uproar that it is almost too terrible to be a listener for any length of time.

769 As soon as night falls, the wailer's swing is removed to the covered verandah of the house *(ruai)*, where continues the poetical recitation till the dawn of day. The sacrifice and the present *(ma)* to the deceased are also taken out to the *ruai* for exhibition and are hung on the wall of the passage or common thoroughfare of the house.

[p. 29]

769 Everybody is seated and order is kept for the space of about half an hour, in order that proper respect may be paid to the ceremony of *muka ulit*, or the unloosening of the mourning tie. A gong is struck at the head of a procession which is then formed to announce the freedom of the mourners from their sacred tie by those who have recently returned from a war expedition. The mourning robes are touched with the sharp blades of the warrior's sword and cast aside, and the mourners are at once girt with their best apparel. Whilst this is going on war cries are shouted and deafening music from brass instruments creates an infernal din. A fowl is waved over the mourners' heads and killed, and the blood is smeared on their persons. Then and not until then is the sacred tie of mourning pronounced loosened.

The wailer professes first of all in vision by means of the sacred poetical recitation to travel along an exceedingly high mountain. After the mountain is ascended the road leads down to a deep valley, and after that is crossed it brings the wailer direct to the house of Sang Juara, a married man. The wailer, by means of enchantments, inveigles Sang Juara into fighting a main. The wailer wins of course, and takes Sang Juara's wife as the forfeit. Sang Juara's wife escorts the wailer to the house of Ribut the Wind. Ribut is asked to take the message of invitation to the people at Hades. It appears that the wailer only dare go as far as the house of Ribut. The wife of Sang Juara is returned to her husband and the wailer returns home.

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769 Ribut, it seems, delivers the message to the people at Hades by boisterously blowing there, until everybody is put into utter consternation. In consequence, *Sabayan begau, i. e.* the inhabitants of Hades are put into a state of alarm. They look up and see the living making a feast. The sacrifice that is offered directs their attention at once to the feast that is meant for them.

The next morning after the feast the offertory sacrifice is taken to the cemetery and is placed on the grave of the deceased.

764 The present to the deceased differs in every tribe. In fact in some tribes, in addition to the present,
531 monuments *(sungkup)* of hard wood are taken and placed over the graves of the deceased. These monuments are handsomely carved and painted. It is worth one's while to go to a certain cemetery in the Saribas to see the different tombs so beautifully carved and painted with their own designs.

769 The present is supposed to represent the different articles a man or a woman uses in daily life, and is
775 also supposed to furnish the dead with implements in Hades *(Sabayan)* so as to enable them to earn their living there.

It seems nobody knows the road that leads to the house of Ribut but Sang Juara and his wife. The road to Ribut's house is not only beset by dangers of various kinds but is intersected by many complicated junctions. It lies through a country adjacent to Hades.

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2: Howell M-5 (ca. 1903) 1908-1910
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Ribut, or correctly speaking Antu Ribut, the Spirit Wind, through courtesy is obliged to carry the message to Hades. From Antu Ribut's house to Hades it seems to be quite impossible for any mortal to traverse. Antu Ribut delivers the message by blowing boisterously at Hades and putting everybody into a state of alarm. Being in such a state the people of Hades have to gather all their wits about them to find out the cause of such a visit from Antu Ribut. Their *pinang* trees, etc: are blown down and the roofings of their houses are displaced. Finally the cause is ascertained—that the living make a feast and invite the dead to come to it. Antu Ribut ceases to blow and the dead get ready to go to the feast. Everybody puts on their jewellery and falls into a procession. It seems that part of the journey has to be made by water and part by land. Everyone is not only gay but is delighted to accept the invitation from the living; to see those whom they knew a few days, a few months or a few years ago. They delight at the advantage they have over them. They can go to the feast of the living but the living cannot come to their's.

There was once related a most wonderful story about a woman called Selaka. It was upon the occasion of a *berantu* feast being held, and she was working hard at her farm when there passed her a procession of men, women, and children who shouted out her name to her. She answered and turned round and recognized several among them who died several years ago. There were two who died only recently. "Come," said the dead, "go with us to the feast of so-and-so." She was fascinated and accompanied them to the feast. On the way she was made a wailer and from that very hour she was able to recite the wailed incantation. According to her version of the story the dead were better dressed than the living and were gay and happy. This seems to corroborate the Dyaks' general idea of Hades and the departed.

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2: Howell M-5 (ca. 1908) 1908-1910
OC6 Iban OC6

## No. X.—Dyak custom when commencing a paddy farm.

By the Revd. Wm. Howell.

821 243 Although the Dyaks know little about the stars, yet they have learnt sufficient to enable them to know when to begin to clear the jungle for the paddy farm and when to sow the seed.

When the Pleiades *(bintang banyak)* are seen in the horizon before daylight they begin to look for favourable omens, then commence clearing the jungle. Besides the Pleiades they also use the three stars *(bintang tiga.)* The clearing season is on the fifth month when the Pleiades as stated are seen in the horizon before daylight.

When the Pleiades have risen up to the centre of the heavens it is said to be the eighth month, and the sowing season commences.

821 539 773 The Dyaks affirm that their knowledge of these stars was handed down to them from the following story:—

Once upon a time there lived in a far country a family which consisted only of three, the husband, wife, and daughter. When the daughter had attained the age of puberty she began to feel greatly her solitary life. One day she told her mother that her existence was only a burden to her, and every time she watched the stars she said how she wished she could marry one of them, for they were so brilliant.

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The mother was very sad to hear what her daughter told her and did everything to make her happy, but it was all in vain. The father took long journeys for days and days trying to find a human habitation, but there was none to be found. At length they resigned themselves to the decree of fate.

One day to their great astonishment and delight two young visitors appeared, handsome and strong. They were welcomed into the house and luxuriously entertained. It appeared that they had no special errand, neither would they tell from whence they came. At length one of them married the girl, and as years rolled on a child was born.

One day the father of the child assembled the whole of the family together and said that he had something to say to them. "What I have to say," said he, "is just as painful to you as it is to me. My time of departure has come and I must leave you, in fact, it is for your convenience and comfort that I am obliged to leave you. I feel dearly for you and especially for my child and wife, and the separation is indeed painful, but it is necessary and convenient. I was forbidden to tell you who I was and my companion too, but now I am at liberty to tell you. I am the Pleiades and my companion the Three Stars. I think I have said all that I had to say, with the exception of this injunction which I have to lay upon you. It is for your own interest that I enjoin you imperatively, that if you see me before the break of day on the horizon begin to clear the jungle for your paddy farm at once, and when I have risen

821 up to the middle of the heavens, begin to sow
539 your paddy seed. If you fail to obey my injunction
your paddy will yield no fruits, or will be exposed to
773 destruction by insects of various kinds. Although
you cannot touch me yet you and your great-grand-
children's great-grand-children's children from now
and for ever shall always see me." In the midst of
crying and lamentation the two young men departed.

243 The cultivation of paddy with the Dyaks is con-
sidered to be a sacred duty, and must necessarily be
774 performed with favourable omens. Their ancestors
have handed down to them a convincing tradition
that the paddy has a soul, and that it was a sacred
personage metamorphosed into paddy for the sus-
tenance of mankind. In view of this the Dyaks
pay due respect to it, and the spot for it's cultiva-
tion must be divined by good omens to ascertain it's
approval. It is further assumed by them that the
success of farming depends on the paddy yielding
plentifully or not. For negligence to the sacredness
of it's personage and the imperative warning of the
gods through an ill omen or a bad vision, either
sickness or death is the condign punishment. The
almost incalculable ceremonies in farming with the
Dyaks are to deprecate every appearance of danger,
and therefore respite in the work of the farm is not
taken into consideration. To have a good crop of
paddy, to shield against the King of Terror and
sickness is the earnest orison of every Dyak living.

622 It is not unusual with barbarians that the secular
and religious offices are the prerogative of a chief,
787 and this is the case with Dyaks.

143 The chief goes out every day to look for favour-
able omens. There are eleven of these omens which
are considered to be essential, and therefore he has
to go out for eleven days, as he is only permitted to
get one good omen a day. Every day as he hears a
good omen he picks up a piece of twig and takes it
home and puts it by carefully. This proceeding is
called *beburong ka umai* or to augur for favourable
omens for the paddy farm.

[p.35]

787 243 The eleven pieces of twigs are called *kayu burong* and are taken to the jungle where the paddy farm is going to be, pieces of them are buried in the ground, and preliminary clearing is begun at once for three days, then the actual work commences which lasts the whole day. The preliminary clearing must not exceed seven times in cutting the jungle with the chopper, either with the eyes wide open or shut. This preliminary work is called *manggol*.

787 243 825 If by accident a person wounds an earth worm or a snake in doing the preliminary clearing, it is considered a calamity and the ceremony of *beburong* or to augur for favourable omens is abolished and a fresh start must be made to propitiate the land with rice cooked in bamboos. Even if the whetstone is visited by white ants or any kind of ants during the time the preliminary work is going on the land for the paddy farm must be abandoned.

Such bad omens as wounding a worm, a snake, or the whetstone visited by white ants or any ant, prognosticate serious illness or death.

Whilst clearing the jungle after the preliminary work, if an old honeycomb is found an offering is made to it for it is considered that it portends a good year of paddy to come.

The following are the omens used when commencing a paddy farm:—

*Nendak (Cittocincla suavis), Katupong (Sasia abnormis), Beragai (Trogons), Papau (Dendrocitta), Membuas (Carcinentes Melanops), Pangkas (Lepocestes porphyromelas), Bejampong (Hydrocichla frontalis), Kutok* or *Pangkas*, only that it gives a different note, *puchok* (a species of tree lizard,) *sandah* (a bat,) and *empitu* (a quail).

2: Howell M-5 (ca. 1908) 1908-1910
OC6 Iban OC6

# No. XI.—*Gawai Batu*, or the Feast of the Whetstones.

By The Revd. Wm. Howell.

The feast of the whetstones is held just before the clearing of the farm land commences. A blessing is asked upon the stones that they may make the implements sharp for cutting down jungle. The gods Pulang Gana, Ini Andan, and Manang Jaban are specially invoked in this feast.

It is after a bad year of paddy or a severe famine that this feast is held to propitiate the above-mentioned gods. Pulang Gana is the god of the earth, and his habitation is in the subterraneous part of it. Ini Andan lives in the heavens; she possesses all sorts of charms to bring about good luck. Manang Jaban or Ini Manang has her abode at the gate of the heavens; she also possesses various charms not only for cures but also for good luck.

A bad year of paddy or time of famine is deemed by Dyaks in general to be the sign of the displeasure of the gods towards mankind. The displeasure arises from various sources, either because some persons have committed a great crime and gone unpunished, or some unfortunate maids have lost their honour and sacrifice to the gods has not been duly offered.

Under these circumstances a meeting is forthwith held to decide about a feast to be given in honour of the gods to plead for pardon and to beseech their favour again. The preparations for the feast are immediately arranged, and the news is announced to the neighbouring villages. The men go out fishing and hunting, and the women make the toddy *(tuak)* and pound rice. The preparations occupy them for a fortnight or perhaps a month. The last thing done is to look for *pinang*, *sireh*, *gambier*, etc., then the day for the feast is fixed and invitations are sent out to the different villages.

When all the guests have arrived and have seated themselves a live fowl is waved over their heads, and then the fowl is killed and the forehead of everybody is touched with the blood. The toddy is distributed and the cheers begin. Quiet again reigns when food is served out. After everybody has eaten an elderly man is asked to make the sacrifice and the offering to *Pulang Gana*, *Ini Andan*, and *Manang Jaban*. The man that is selected to officiate must necessarily be free from the stain of adultery. He takes his position on the platform *(tanju)* just below the eaves of the roof; two or three mats are spread one above the other and he

796 sits on them; above him home-made blankets *(pua kumbu)* are suspended like an awning; a wooden
527 trough is put before him and in it the whetstones are put; above the whetstones a pig is placed and the man takes a spear and pierces the heart of the pig and the blood is made to run into the wooden trough to besmear the whetstones. After the sacri-
[262] fice is over the man commences to make an offering of *pinang*, *sireh*, black *pulut* rice, and barley cooked in leaves, smoked fish, eggs, sweet cakes, and smoked *keli*. This offering is put into the wooden trough with the whetstones. The man then invokes *Pulang Gana Raja Sua*, *Ini Andan*, and *Manang Jaban*, beseeching them to look and behold and to turn their faces towards them; he requests them to listen to their petitions, protect them, and show favour to them.

After the invocation is over the wooden trough which contains the whetstones is moved into the centre of the covered verandah *(ruai)* where the *pandong* is to be erected. The *pandong* is erected for the purpose of hanging the ceremonial basket *(sintong)*, and in it a sacrifice is placed on a plate. In the *sintong* also is placed a species of lily called *sengkenyang*, a charm against bewitched persons, a kind of bamboo called *temiang* and porcupine quills. The basket hung is supposed to represent a *(bubu)*
[789] fish trap set. It is hoped that *Pulang Gana* will place in it a charm for obtaining a good crop of paddy. This charm generally takes the shape of a piece of stone or a pig's tusk.

Everybody in the house has a *pandong* in his *ruai*. At dusk the men that are engaged for a consideration begin to intone the incantation invoking *Pulang Gana* to come to the feast. Every *pandong* in the house is gone round by the men who intone the incantation in the choicest words of their poetry.

796 The country of *Pulang Gana* is underground on
527 the range called the *Giling Chiping*, (like the burning
772 of coals of fire,) which is at the mouth of the frozen river the waters of which are like blood that has coagulated.

[p. 38]

796 527 772 776 The messengers that are sent to invite *Pulang Gana* are *Kechuyu*, (that rests not,) *Kenyawer*, (that drips at the mouth of rivers,) and *Ijau Singkalau Langgai Bujang Abang Meligai*. These two carry the message of the invitation as far as the house of the Spirit Wind, at the *Kelibak* of the white earth that shines brilliantly at the *Batu Nugu Merabong Kajang*. When the house of the Wind Spirit *(Antu Ribut)* is reached they deliver their message to him and return home. The Spirit of the Wind starts to the house of *Pulang Gana* and requests his favour to be present at the feasts which are given in his honour. *Pulang Gana* starts to the feasts with his wife, daughter, and son-in-law, and takes two slaves with him.

527 796 Between four and five o'clock in the morning *Pulang Gana* and his train are supposed to arrive at the house. The musical instruments are immediately struck and a procession is formed to give the party an honourable reception. An offering is brought and with it a live white fowl is waved about for the propitiation. All the men sit in one row and the women in another. *Pulang Gana* and his son-in-law will sit with the men, and his wife and daughter will sit with the women. It is believed that the interview will have a good result. *Pulang Gana's* wife and daughter will grant to the women charms to enable them to be expert in weaving, etc. *Pulang Gana* and his son-in-law will give to the men charms for obtaining paddy. Such gifts are to be recompensed and therefore cups, plates, brass rings, and bracelets are offered to *Pulang Gana*, his wife, daughter, and son-in-law in the nature of fees.

The name of *Pulang Gana's* wife is *Srintun Tanah Tumboh Yak Srindak Tanggi Buloh*. The name of his daughter is *Benih Lela Punggang Tengian Dara Bintang Tiga Datai Ka Jelan*. The name of his son-in-law is, *Aji Ti Brani Ngilah Bulan Suka Raja Rengayan*. The names of his two slaves are, *Bengkang Bujang Penyadong*, and *Ingkat Apai Renggat Pangkong Tutong*.

At break of day *Pulang Gana* and his train return home. After their departure the guests also disperse to their homes.

[p. 40]

2: Howell M-5 (ca. 1908) 1908-1910
OC6 Iban OC6

## No. XII.—"Nyinklan Benih," or The Ceremony of touching the paddi seeds with blood.

By the Revd. Wm. Howell.

243 To avoid incurring the displeasure of the gods and especially *Pulang Gana* it is considered necessary by Dyaks, in compliance with the traditions of their forefathers, that, previous to clearing the jungle for their paddy farms, *Pulang Gana* must first be approached with an offering. To render the seeds acceptable and to ask his blessing upon them, the blood of a sacrificed pig must be smeared on them.

After the farm is burnt, previous to sowing the seed, a council is convened to discuss the feast that is to be given. Friends from far and near are invited to celebrate the occasion.

The chief of the house or village, owing to his rank, occupies a prominent place on this occasion. His covered verandah *(ruai)* is decorated, a basket *(sintong)* is placed in the centre and in it an offering to *Pulang Gana* and *Ini Andan* is placed. Everybody in the village or house puts a handful of his seed into the *sintong*, and with it his paddy charms wrapped up in pieces of old cloth. The *sintong* is carefully covered with home-made blankets *(pua)*.

After dinner an able man is asked to intone a fable in the choicest words of their poetry to invoke

[p. 41]

243 the presence of *Pulang Gana* and *Ini Andan* at the feast which is given in their honour. The intoner also sings praises to the seed and personifies them. The whole night is spent in listening to the intoner. Before he introduces his mythological poetry a pig is first killed, and it's blood is smeared on the *sintong* in which the offering, seed and charms are put. The intoner performs his duties for a consideration.

At dawn the *sintong* is taken to the farm and is placed on a raised platform *(plasar)*. An offering with flags is suspended on the platform and the mythologist begins the preliminary sowing round the platform so as to surround the *sintong* by making about thirty or forty holes, then his duty is completed. The seed cannot be touched by anybody before he has performed the preliminary sowing.

The general sowing then begins, but at the outset is only done twice up and down the farm, then the people rest for refreshments. After the refreshments the sowing is resumed even in spite of ill omens. It is only prohibited that the sowing should be prolonged till dusk for fear of the *ensiring* omen (a species of grasshopper).

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If the *ensiring* omen is heard during sowing every body makes for a billian trunk or any piece of billian for refuge. If there be no billian of any description in the farm all the women make for the men's dibbles and cling there for refuge. Everybody remains still in the position he or she is in until relieved by a sacrificed pig which dies a victim for all.

The *ensiring* omen is deemed by Dyaks as portent. It prognosticates the terrible event of the speedy approach of the King of Terror. Sometimes they take refuge for hours before they dare move. They have to wait patiently for a passer-by to send their message home for a pig. The pig is killed, the blood is smeared on the forehead of everybody, then all are relieved or rather saved from impending death.

As soon as everybody is relieved by the sacrificed pig, the sowing is resumed. After the sowing has been going on for some little time, the *ensiring* omen is no longer portent.

Before everybody has arrived at the farm all bad omens are considered portent, but after their arrival at the farm no omens need be attended to. When it is portent the sowing is to be postponed for that day. The bad omens that are considered portent before the arrival of everybody at the farm are called the omens *kekepak*, and the bad omens that are not deemed portent after the arrival of everybody at the farm are called the omen *truni*.

2: Howell M-5 (ca. 1908) 1908-1910
OC6 Iban OC6

## No. XIII.—The preliminary ceremony of reaping the paddy; and "Nyimpan padi." or the ceremony of putting by paddy.

By the Revd. Wm. Howell.

243 In compliance with the traditions of their forefathers the preliminary ceremony of reaping the paddy is strictly observed to avoid the displeasure of the gods and to pay due respect to the paddy itself.

The ceremony takes place only when the moon is on the increase. It is hoped that this ceremony will cause the paddy to increase in quantity as the moon increases in size.

There is no feast given at this ceremony, but the procedure is for everybody to go to his farm the first thing in the morning before breakfast and to take a live fowl or an egg with him.

When the farm is reached the ceremony can be performed in two ways, depending entirely on the wish of every individual person. The following will elucidate it.

I.—Immediately the farm is reached the person makes for the spot *(panggal benih)* where the paddy seeds were placed during the sowing time. He binds up together seven paddy stems *(langkai)* and waves a live fowl or an egg over them. The fowl is killed or the egg is broken, and the blood is smeared on the ears of the paddy. He then reaps seven ears of paddy, puts them in his basket *(sintong)* and returns home.

II.—When the farm is reached the person goes to seven corners of it, and out of each corner he reaps an ear of paddy. He waves the seven ears of paddy with a live fowl or an egg. The fowl is killed or the egg is broken and the blood is smeared on the ears. He puts the ears of paddy in his basket *(sintong)* and goes home.

243 774 It is believed by Dyaks that the paddy has a soul. Any ceremony that is performed over it, nourishes it, and enables it to live. It is also believed that if due respect is given it, it will always increase in quantity.

243 The paddy ears that are taken home are hung up in the house. Towards the end of the harvest when the paddy for planting is gathered, the seven ears that are hung up are mixed with it.

243 622 It is owing to the negligence of the chief of a house or village if the ceremony of putting by paddy *(Nyimpan padi)* is not stringently observed. In view of the ceremony of the preliminary reaping of paddy, this ceremony must necessarily follow to complete the duty of a devout Dyak.

The chief of a house or village assembles his followers on an evening in the verandah *(ruai)* of his house. Mats are spread, chewing ingredients are plentiful, and toddy *(tuak)* is distributed. He opens the meeting by reminding them that the harvest is over and the farming season will begin in three months' time. He, moreover, reminds them of the final duty to the paddy in view of the tradition of their forefathers to put it by ceremoniously. If the meeting is unanimous the day is fixed for the ceremony to take place.

243 Friends are invited to the feast and the ceremony commences the first thing in the morning. Everybody goes up to the garret and takes a fowl that is killed with him. He waves the carcase of the fowl on the paddy bins, etc., and smears them with it's blood. All the implements for farming, such as the whetstones, axes, choppers, etc., are placed in a winnowing basket *(chapan)* and an offering is made to them. Offerings also are given to the paddy bins, and bottles filled with toddy are tied to them. The paddy then is taken up to the garret to be put by.

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243 The putting by of the paddy is a hard morning's
273 work. Friends are invited to assist. After the work is over everybody sits down to a good breakfast. Toddy is liberally distributed, and the day generally ends in drunkenness.

243 The Dyaks believe that the implements for farm-
774 ing and the paddy bins can eat and drink, they are therefore personified by them.

243 A great many ceremonies are performed on the
789 paddy bins after the paddy is stored in them. Charms of various kinds are placed on the paddy which are known as medicines to cause the paddy to increase in the bins. To some of these charms offerings are given.

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2: Howell M-5 (ca. 1908) 1908-1910
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## No. XIV.—"Bemali umai" or to pronounce a paddy farm Tabooed.

By the Revd. Wm. Howell.

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When the paddy is diseased or attacked by bugs, etc., it is essential, according to Dyak traditions, that some sort of ceremony should be performed in the farm to check further detrimental progress.

The ceremony depends entirely on the state of the paddy. There are various kinds of ceremonies in use and I shall comment upon them from the least to the greatest under the following heads:—

I.—When the paddy is slightly damaged an egg is taken to the farm. It is broken, waved about the farm, and simultaneously a prayer is said to petition the spirits of the rats, bugs, etc., to quit the farm, and then the egg is either buried or left in the farm. The farm is pronounced tabooed for the space of twenty-four hours. Any person who trespasses into the farm before the expiration of the time fixed is liable to pay compensation for the egg that is used for the ceremony.

II.—If the paddy is more than slightly damaged a fowl is killed in the farm and waved all about there. A wing is hung in the farm and the rest of the carcase is taken home and eaten. The farm is pronounced tabooed for the space of twenty-four hours also. Any person who trespasses into it before the termination of the time fixed incurs a fine of one fowl to allow of the ceremony being renewed.

III.—When the damage to the paddy is serious and is either local or universal a pig is taken to the farm and killed there. It's blood is smeared on the paddy and the carcase thrown away. With the pig two offerings are offered, one to *Pulang Gana* and the other to the omen birds. The pig and the other

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offering which is for *Pulang Gana* are buried in the ground. The offering for the omen birds is placed on a raised platform about six or seven feet high. A prayer is said to petition the spirits of the rats, bugs, etc., to quit the farm. (Sometimes two or three pigs are killed for propitiation.) The farm is pronounced tabooed for three days and three nights. Anybody who trespasses into the farm before the expiration of the time fixed is liable to pay compensation in order to renew the propitiation. The restriction goes further still, that the owners of the farms are not allowed to quit their house for three days and three nights.

IV.—When the damage done to the paddy is not only universal but continues to be very serious, the above ceremonies performed take no effect, and the rats, bugs, etc., continue their destruction without cessation, a meeting is forthwith held to make a little ship equipped with it's masts, sails, guns, etc., to banish the destroying insects from the country. A few of each kind of the insects are shipped on board. Provisions, chewing ingredients and utensils for cooking, etc., are given them. An offering also is put on board with a live fowl. The ship is set adrift, and at the same time the following petition is rehearsed loudly and solemnly:—

"Depart ye to Brune, to Santubong, to Limbang, to Sarawak, to Pontianak, to Danau, to Salimban, to Bram, to Sandakan. Tarry not, neither disperse. Be together and keep in your company. Return ye to the country of your fathers, your mothers, your grandfathers and your grandmothers. We have given you an offering and provisions."

After the ship is set adrift everybody returns home and the road and farm are pronounced tabooed for three or seven days and nights. The owners of the farm are not allowed to quit their house according to the time the road and farm are pronounced tabooed. Anybody who trespasses into the road or farm before the termination of the time fixed has to bear part the expenditure.

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789 V.—When the damage to the paddy is not only very serious and universal but a severe famine is prophesied to be inevitable, a meeting is promptly convened to make the biggest propitiation to the gods. It is therefore essential to carve out of the earth on a selected spot a male a female, and a young crocodile. They are fenced round, and every family hangs on the fence a basket. The baskets hung are not to be of one kind. After an offering is hung pigs are killed, and every family takes a little of the blood, which is taken to the farm and smeared on the paddy. The road and the farm are pronounced tabooed for the space of either three or seven days and nights. The owners of the farm are bound by such restriction and are not permitted to
[834] quit their house. Purity is to be strictly respected not only between bachelors and maidens but also between husbands and wives. Husbands are not allowed to sleep in the same room with their wives. The number of pigs that are killed for the ceremony varies from seven to eight.

After the pigs are killed, war-cries are uttered, and a prayer is said to petition the alligators to consume all the destroying insects, including rats, and bugs.

[688] Anybody who trespasses into the road, house, or farm, is liable to repay all expenses to allow of the ceremony to be renewed.

After the expiration of the time fixed, very early in the morning two distinguished men equipped and armed with spears, shields, etc., set out to the locality where the crocodiles are, attack them from a distance, and at the same time yell out their war-cry for a signal that the road, farm, and house, are no longer tabooed.

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## No. XV.—The Hornbill or *Tenyelang*.

*(Buceros Rhinoceros.)*

By the Revd. Wm. Howell.

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The *Tenyelang* is not an omen bird neither is it mentioned in any of the Sea Dyak incantation but when the greatest of the Sea Dyak feasts is held viz: that commemorating the taking of a head in battle, it's image is set on the top of a very long pole it's beak pointing in the direction of the enemy's country, offerings are laid before it and sacrifices made while solemn prayers are offered. It becomes a god, or the representative of a god, to assist all those who adore it and it is believed by the Sea Dyaks that the adored image of the Tenyelang is able to confound their enemy and vanquish them.

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2: Howell M-5 (ca. 1908) 1908-1910
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008 image of the *Tenyelang* is able to confound their enemy and vanquish them.

773 Why the image of the *Tenyelang* is made use of in such an important ceremony and not that of the *Lang* (hawk)—the god of war—has been a mystery to many Dyak scholars both European and Native; very few among the Sea Dyaks can now remember such a tradition handed down by their forefathers and it seems that some twenty generations have passed away since the time the *Tenyelang* was first adored and before that the Dyaks used neither omens, offerings nor sacrifices: wars were inevitable, and after a great victory a feast was held which simply consisted of eating and drinking.

773 539 On this question the traditions from the Undup and Saribas would appear to throw a great deal of light as each tribe has an anecdote showing how it originated, and that of the Undup will be given first:—

Dempi and Maripat the two chiefs of the Undup and Batang Ai tribes agreed to attack the Bugau tribe in the Kapuas. The expedition was a success and a head was brought triumphantly home as a trophy. To cement the friendship Dempi invited Maripat and his followers to a feast at his house which was arranged to take place at full moon.

On the day appointed the guests arrived but refused to come up into the house, and no amount of persuasion or entreaty on the part of Dempi and his followers could induce them to set foot in his dwelling.

Maripat and his men demanded a state reception but Dempi declared that there had never been any ceremony on the arrival of invited guests, the ancient etiquette merely being that the guests should go straight up to the house on arrival. Maripat then requested Dempi and those with him to descend from the house in order that he and his following might take his place and show him the proper way to welcome and entertain guests.

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539 Maripat then went up to the house vacated by Dempi and divided his men into two parties one of which was to play the part of hosts and the other of guests The preparations were soon completed, the house was decorated with *pandongs*, offerings and sacrifices were placed in readiness, and the hosts descended from the house with mats, chewing ingredients, fowls and a pig for propitiation, and refreshments of many kinds, and the guests, having partaken of the refreshments, went up to the house and joined in the general merriment. Cock-fighting was started, toddy and cakes were liberally distributed, gifted men sang incantations round the *pandongs* that had been erected in the centre of the covered verandah *(ruai)*, and men of note took their seats each alongside a *pandong*.

778 A *pandong* is a kind of altar which is erected during a feast of any importance and of these there are two kinds,—the *pandong laki* (male) and the *pandong indu* (female),—the latter being of least importance. The object of the erection of a *pandong* at a feast is to obtain extraordinary blessings from the gods who watch over each of the pursuits of daily life, a special request being that a head or an old jar may fall to the lot of the victorious warrior.

Whoever wishes to erect a *pandong* must call on an elderly man of renown to do so for him and remunerate him for his trouble, and the construction of a *pandong* may be here described.

A length of rattan is bent into a circle and fixed in the *pemanggai* or shelf made of round interlaced wood on which the Dyaks store mats, etc., etc. To this circle four rattans are tied and being drawn down to the floor are made fast to the *bidai* or coarse mat, and these rattans form a square with a side of some two feet on the mat. A little paddy and a piece of stone (used by the women for scrubbing purposes)

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778 with a *kepayang* fruit (Pangium Edule) are placed in the centre of the square. A *plangka* (a very coarse mat used in the threshing of paddy) encircles the rattan frame while another mat is put round the *plangka* and a home-made blanket *(pua kumbu)* is wrapped round the mat and bound with red and white thread. Four lengths of bamboo some 6 inches long, two quite full of cooked rice and two partly so, are then tied on. The rice is cooked in the bamboos but when being cooked these bamboos are placed in still larger ones and the four lengths are presented by four families to the owner of the *pandong*.

On the top of the *pandong* is placed a mat and on the mat a *ladong* (basket used for carrying purposes) containing a plate on which is placed an offering consisting of eight parts of every kind of food.

The top of the *pandong* is decorated with ripe *pinang* (areca nuts) while it's foot is ornamented with croton and shoe-flower leaves which are supposed to possess the power of rendering impotent the evil spirits which may be brought by any of the numerous guests whose eyes or tongues may be bewitched. The weapons of the guests are hung around the *pandong*. While it is being erected a pig is killed, drums are beaten, and musical instruments are played. It is curious to note the mingling of the religious and the heroic in these ceremonies.

773 539 The liberal distribution of toddy begins to have it's effect before the completion of the *pandong* and the scene becomes one of revelry with a great deal of noisy chatter on frivolous subjects more or less at the expense of sober friends. Eating and drinking continues throughout the whole of that day and night and the following day everyone proceeds to the *tanju* (outer platform) with offerings and sacrifices to the image of the hornbill which is placed on the top of a long pole. One named Bajak, who is supposed to be Maripat's right-hand man, rehearses a solemn prayer in a loud and clear voice at the same time casting some yellow rice towards the enemy's country in which direction the beak of the hornbill is also pointing, beseeching the hornbill to peck out the eyes of Singalang Burong and to grind his head to powder. This insulting utterance is supposed to cause great indignation among Maripat and his followers who forthwith metamorphose themselves into several kinds of birds, reptiles, and quadrupeds, and unceremoniously quit the house

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539 Dempi and his men are astounded at the miraculous scene and look at one another with eyes full of terror, but are reassured by the supposed Bajak elucidating the fact that he is Singalang Burong he explains that he miraculously caused the full moon to be invisible to Maripat and his followers and that his reason for appearing with his men in such disguise is to instruct them in the use of birds, snakes, and beasts, as omens and also to shew them how to hold a head feast.

Having said this he turned into a Kite and flew away.

From the Saribas account of the Hornbill it appears that this idolatrous worship originated in a most sudden, unexpected, and miraculous manner some twenty generations ago before which the Dyaks used neither omens, offerings, sacrifices, nor divinations.

One day, so the story goes, a Dyak named Menggin was out in the jungle with his blowpipe on the look-out for certain birds having red eyes. He had walked far before he saw one which he shot at and brought down, but to his astonishment the bird became a beautiful petticoat.

At first surprised at this sudden change he subsequently became alarmed, and dreading the presence of evil spirits in the loneliness of the vast forest he hurriedly concealed the petticoat in his arrow case and directed his steps homeward. That a bird should

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turn into a beautiful petticoat worked by the cleverest and most delicate of fingers, and that such a petticoat could be concealed within so small a compass as that of his tiny arrow case, appeared so miraculous that he grew more and more bewildered.

Shortly after his arrival home and being scarcely rested after his long walk an unknown and beautiful girl appeared before him and asked him whether he had chanced to pick up her petticoat in the jungle, this he confessed that he had done and handed it to her. As a reward for his services the beauty, who proved to be no other than Inchin Temaga the daughter of Sengalang Burong who lived in the heavens, consented to become his wife.

In course of time Inchin Temaga presented her husband with a little son who was as good as he was handsome and his parents were exceedingly pleased. When the child attained the age of about eight years his mother began to shew signs of homesickness continually talking of her people and her heavenly home; then she took to singing love songs with reminiscences of her many love affairs and this deeply annoyed her husband who began to shew signs of his displeasure. In spite of that she continued to annoy him in this way meanwhile setting to work to weave two coats which were called the jackets of the birds owing to the peculiar pattern which was woven into them. These jackets were intended for her husband and child, and on their completion she invited them to come with her to her home in the heavens, which invitation however was flatly refused by the irate husband. She then told her child that she had to leave them and return to her own home and people and that whenever they wished to visit her they need only don the jackets and they would be at once transported to her in the heavens.

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539 Judge of their astonishment when one day, while singing her love songs as usual, her body suddenly became covered with feathers and, spreading her wings, she flew away to the sky leaving the bewildered husband and child lamenting their loss.

The little boy soon began to miss his mother and cried himself to sleep each night which greatly distressed his father who tried every possible means of consoling the child, but without success. One day, having said to him that he would take him to his mother if only he had the means of doing so, the child informed him that she had left with him two jackets which, if put on, gave the wearers the power of flight and took them to the presence of Inchin Temaga; so Menggin and his son donned the jackets and were instantly transported to the heavens and set before their long lost wife and mother.

Singalang Burong was very pleased indeed to see his grandson and gave him the name Surong Gunting; but the mother was somewhat reserved towards her husband having been already married at the time she went to the earth to find her petticoat, her husband having gone on an expedition to a far country at the time. This secret Singalang Burong revealed to Menggin and requested him to return to his own land leaving his son behind with him to follow him later.

Now it so happened that one of the followers of Singalang Burong had been killed by Jubang in an expedition led by Srapoh so everyone had to mourn for the deceased, and Singalang Burong took this opportunity of instructing his grandson how to mourn for the dead, how the property of the deceased was to be locked up in a box and the box not to be opened until the mourners had been on a war expedition and, if possible, brought home a head in triumph.

Singalang Burong then led an expedition against Srapoh, who lived on the horizon, in order to avenge the murder of one of his followers by Jubang, and on

773 539 the way he taught his grandson how to use favourable omens and how to avoid the unfavourable ones. He was to request his step-father Katupong to cry from the right and also the remainder of the omen birds, the sons-in-law of Singalang Burong, to cry also from the right. This he enjoined his grandson to strictly observe on his return to his father.

727 773 539 The expedition was a great success and a trophy consisting of a human head was brought triumphantly home. The trophy was taken up into the house with great ceremony and a feast held called *Enchabuarong*. The ceremony observed on the head being introduced to the house was as follows:—The head was placed in a bamboo receptacle in the open air just at the staircase of the house, then, the wife of Singalang Burong leading and the rest of the women following dressed in the most magnificent costumes, she wrapped the head in a home-made blanket and placed it in a beautiful plate a fowl being immediately killed for propitiation. She then marched straight to her reception room in the house. For three days and three nights the warriors were sumptiously entertained and each day and each night the women took the head one by one in their hands and marched through the house in procession singing welcoming songs to it, the head being finally hung up and smoked over a fire. This observance Singalang Burong begged his son to observe in the future.

Preparation was then made for the head feast when all friends far and near were invited and Singalang Burong directed that an image of the *Tenyelang* should be made and set up on the top of a long pole it's beak pointing towards the enemy's country in order that it might peck out their eyes and grind their heads to powder; this ceremony the grandson was again enjoined to observe strictly whenever a head was taken in battle.

After a time the boy returned to the world and introduced the different observances of omens, feasts, offerings, sacrifices and divinations to the Dyaks and to every Dyak tribe.

In answer to the question why the Hornbill was selected instead of any other bird the Dyaks can only say that it is a large and powerful bird and it's head as well as it's tail feathers are very beautiful and striking in appearance.

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2: Howell M-5 (ca. 1908) 1908-1910
OC6 Iban OC6

# No. XVI.—Dyak account of the Creation.

By the Revd. Wm. Howell.

773 Many and various are the Dyak accounts of the Creation and none of them coincide. They are unable to describe or to say who is the Deity *(Petara)* but they say in one of their accounts of the first appearance of mankind that the *Petara* gave birth to a boy who was without his members and cast him into a pit, when he became Pulang Gana the god of the earth. The second child born to the *Petara* was a girl and she had no nose, so was set adrift on a river becoming Rajah Jewata the god of fishes. The third child was without any human form and it was placed on a bough of a tree where it became an orchid. The fourth child was a girl who was named Siti Permani, and she was cut to pieces, the bits becoming padi, pumpkins, and other plants. The fifth child was a boy and he was called Blang Pinggang as he had a white stripe round his waist, and he became Ini Anda and lives in the heavens. The sixth child became animals and birds, while the seventh was a girl and Ini Rajah Pipit called her Dayang Petri. All the brothers and sisters lived on charcoal but she alone refused to eat it, crying night and day, and she was finally taken to the house of Ini Rajah Pipit where she obtained rice to eat and seeds for planting padi, a single padi seed being about the size of a large mang-go fruit. When she arrived at the age of puberty she married a man called Sakumbang Maran Bunsu Chenaga Umbang, and she and her husband farmed the land finding the work not at all laborious. The padi was only planted once and it lived for many years bearing fruit continually; the baskets for the padi could walk to the farm, and on their arrival there the paddy jumped into them of it's own accord and the filed baskets walked home again, and when

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773 it was being dried it jumped up and down and husked itself. One day Dayang Petri took a winnowing basket and began to reap the padi herself, and this rash action of her's at once caused the padi to stop reaping itself and, what was more, caused it to give only one crop before it died, as it does to-day. Her curiosity led her into further mischief:—One day as she was walking to the farm she lay in wait at the corner of the clearing as the *lanji* containing the padi was proceeding home and took it by surprise so that it ceased walking of it's own accord and had to be carried, but she was not at all sorry for what had happened and had brought so much labour on herself, and so one day, taking a stick, she began to beat the padi as it was being dried jumping up and down husking itself asking it what it meant by it all, and immediately the grains not only ceased husking themselves but they became reduced to the size they are at the present day.

The Dyaks have three other accounts of the Creation, one being that mankind was produced from a certain tree called *Kumpang* the sap of which is like blood; another, that friable earth was the origin of life, and yet another that the birds *Iri* and *Ara* were the creators.

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2: Howell M-5 (ca. 1908) 1908-1910
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## No. XVII.—The Dyak feast called *Betenyalang*.

By the Revd. Wm. Howell.

727 753 Dyaks think it essential for the preservation of their own lives that the heads taken in battle should be given food at intervals, their idea being that should this fail to be done the heads are capable of "eating" them,—that is to say, of bringing sickness and death amongst them.

727 796 787 By way of feeding the heads a feast is held to which all their friends are invited and this is most

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727 certainly done once or twice in the course of a year
796 though should the skulls be the subject of a dream
787 dreamt by either the owner or anyone else this is supposed to mean that the heads are hungry and are asking for food and a feast is promptly held in order to satisfy their hunger.

727 This feast, the result of a dream, is a comparatively
796 small matter—but the regular feast called *Betenya-ling* or *Gawai Tras* is a very big and expensive affair which takes several months of preparation and lasts for three days and three nights, and after this feast has been held the owner of the head or heads has no longer any anxiety as regards them as they have been fed and are then considered incapable of doing harm.

727 It seems that much as the Dyaks prize the heads of their enemies taken in war and value them as trophies yet they put themselves to considerable trouble and expense over them looking on them almost in the light of persons filling important positions who are expected to entertain a great deal (the fortunate owner doing the entertaining for the heads.) Yet, whatever may be the disadvantages of [554] being an owner of a head such ownership carries with it both rank and title while conferring other distinctions on it's fortunate possessor.

727 The announcement of an intended feast is usually
796 only made when a good harvest is assured and the
778 first step taken is to have representations of the hornbill made carved out of some light wood, and for this purpose the best craftsmen are selected and
532 suitably remunerated for their services. Carrying offerings and live fowls and accompanied by the beating of drums these men go out to find the wood for the images and, a tree having been selected, the offerings are placed close to it and after the fowls have been killed and their blood shed to propitiate the spirits, the tree is felled and the part of it which is to be used for the carving is taken to the house where it is received with much rejoicing and wrapped up in a home-made blanket. Feasting and drinking then begin and musical instruments are sounded and the head, which is wrapped in a blanket, is taken up and down the house praises being sung to it, it's owner finally delivering the wood to the craftsmen together with knives with which to fashion it and pieces of steel called *kris samengat* which are supposed to strengthen it's soul, the knives afterwards becoming the property of the craftsmen.

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796 Then men, women, and children all busy themselves in preparing for the feast the women working at home making toddy *(tuak)* cakes, rice etc: while the men go out into the jungle to hunt for pig and to net the streams for fish, and this preparation goes on for two or three months.

Men also proceed to fell trees *(nebang tras)* and make poles on which the images of the hornbills are [554] to be set up. In this case the person of most importance owning a hornbill image is provided with the longest pole, he of next importance with a shorter one and so on, the rank of every man being shewn by the length of the pole carrying his hornbill, and the only ceremony observed on this occasion is, that when the poles are all completed and the time appointed for the holding of the feast is drawing near, people go out in fifties or hundreds shouting their war cries to bring them in each taking a fowl for every pole for propitiation. Meanwhile the people of the neighbouring villages have been pouring in and the inmates of the house in which the feast is to be held are put to great expense feeding the multitude who come to their assistance.

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532 These wooden images of the hornbills are not in exact imitation of the original, they are elaborately carved and gorgeously painted in many colours and the *ensuga* is formed of pieces of carved and painted wood placed at right angles to one another.

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727 Any amount of ceremony is used before these
796 images, and it is safe to say that they are idols in
778 the strictest sense of the word. The craftsmen who make them vie with one another in their production each man endeavouring to put the finest possible workmanship into his carving, as the eyes of the whole country will be on his work as it stands on the top of it's lofty pole. The Dyaks believe that the images of the birds will peck out the eyes of their enemy and disconcert them, this being the reason why the images are made and the whole object of
727 the feast. Every night musical instruments are
796 played and a particular drum-beat called *pepat* is
202 sounded in order to acquaint the Dyak world with
533 the fact that the great feast is about to take place. Dyaks to the number of twenty or thirty sit around in a circle beating the drums their arms rising and falling in unison keeping beautiful time, and the proper beating of these drums is quite an art in itself.

727 The women prepare their finest costumes and the
796 jewellery which they always wear on such occasions in order to fasciuate the onlookers. Then they
535 form up in a long procession in single file holding gaudy little plates of yellow rice and paddy, and with the best dancer present in full war dress and armed with sword and shield dancing at their head to the accompaniment of the beating of drums and sounding of musical instruments, the long line of women move slowly up the house sprinkling paddy and yellow rice on the assembled guests, the dancer attacking and fencing with an imaginary enemy the grace and agility displayed in his movements being a sight quite worth witnessing.

000 On the second day of the feast the poles with the

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727
796 On the second day of the feast the poles with the painted and decorated images of the hornbills set on top are put up in a row the bird's beaks pointing in the direction of the enemy's country, sacrifices are made to them, balls of cooked rice are thrown at them, and the blood of pigs and fowls is shed profusely to propitiate them, while in the reception room of the house men whose profession it is busy themselves marching round and round the *pandongs* [776] reciting incantations to invoke the presence of Singalang Burong, Kling, Begenuing, Laja, Kumang and others (who are looked upon as their generals in wartime) at the feast, and verses upon verses are chanted to the hornbills drawing their attention to the enemy quantities of yellow rice being sprinkled about the while, and everybody being more or less under the influence of drink the din is simply deafening.

A fowl is presently killed and it's blood is touched on the foreheads or throats of everyone present while it's body is waved over their heads and food and drink circulate freely. [541] In a corner of the room cock-fighting is going on, the cocks being armed with steel spurs which are as sharp as razors, and in the midst of all this turmoil quarrelling and fighting are not at all unusual and the shouts of the drunkards fill the air.

On the third day everyone goes out on to the platform with offerings and live pigs; mats are spread and awnings of blankets are erected, while the heads of enemies are brought out and the drinking and feasting begin again. [554] Men of rank and those who have distinguished themselves in battle take the highest positions and the eldest of the warriors present—who is supposed to be the possessor of numerous charms—is requested to make the offering to Singalang Burong.

The drums beat the *pepat* and a pig is killed for propitiation and then follows a drunken scene, the beating of drums and the shouting going on till a kite is seen in the heavens when the ceremony suddenly comes to an end and the crowd return to the reception room.

[p.63]

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796 This, the ceremony of *nikau ka burong*, marks the termination of the feast, and the guests gradually return to their homes after a drinking bout lasting three days and three nights.

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2: Howell M-S (ca. 1908) 1908-1910
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# No. XVIII.—The Dyak feast called *Gawai Burong, Nikau ka burong or Mri ka burong makai* (Meaning feeding the omen birds).

By the Revd. Wm. Howell.

782 This feast comes under the heading of *sandau hari* meaning to last for half a day only and those that 777 take part in it will probably be lucky in taking either heads or captives on the warpath.

[726] Dyaks, when on the warpath, depend on omens and dreams to portend results, the omen birds being 787 supposed to be the relatives of Singalang Burong to whom, in order to gain their favour, they must pay 782 their respects. Fairy gods and goddesses usually appear to them in visions and when they do appear a feast is given in order to shew their gratitude for the vision and offerings and sacrifices are made to them. After a dream of this kind a short meeting is held on the *ruai* or reception room of the house with preliminary eating and drinking everyone finally repairing to the outside platform *(tanju)*.

Here mats are spread, awnings of Dyak blankets put up, offerings are prepared and a live pig is bound ready to be slaughtered for a sacrifice to propitiate the deities. Then all present sit down arranging themselves according to their position in Dyak

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787 society and the drums are beaten for some time to
the time and beat of the *pepat*.

782 This having ceased, an elderly man of good position proceeds to offer up the offering using the choicest Dyak poetry to invoke the aid of the deities begging them to turn their faces towards them and to listen to their prayers. The pig is then killed and it's liver examined for signs of good or bad fortune in the days to come. Then comes the feeding of the omen birds or *mri ka burong makai*, the man who rehearses the prayer standing upright on the edge of the platform dressed in the garb of a Hadji from Mecca holding in his left hand a plate filled with yellow rice and looking up to the heavens he scatters the rice with his other hand as he repeats his prayer. This lengthy oration having concluded the *pepat* is again sounded on the drums and is kept up until a kite appears in the heavens when it ceases, and everyone returning to the reception room the feast comes to an end.

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2: Howell M-5 (ca. 1908) 1908-1910
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# No. XIX.—The Dyak head feast called *Enchabuarong*.

By the Revd. Wm. Howell.

727 796 This is a feast observed when a head has been obtained on a war expedition. The new head is not allowed to enter the village or house without a ceremony, and though all appear to give it a hearty welcome the idea is really to have an opportunity of giving vent to their feelings of hatred and revenge towards the tribe represented by the head in question. The new head is placed upon a sort of bamboo receptacle in the open air at the staircase of the house and the wife of the chief accompanied by all the women dressed up as for a feast, go down to receive it and she, taking either a home-made blanket of the finest quality or a valuable plate, receives the head in it, a fowl being immediately killed for propitiation. Then she and her followers ascend to the house with shouts and cheers, and mats being spread in the reception room the warriors are waited upon and dance their war-dance to the accompaniment of musical instruments, and eating and drinking and dancing go on for three days and three nights without cessation.

The time when the feast takes place entirely depends on the convenience of the people but a preliminary to it is that called *betenyelang* and it's object is to feed the newly-taken head, to give it to drink chew and smoke, and to those who do not understand it it appears to be received with the utmost respect though in reality the greatest ridicule is being heaped upon it and the feelings of the people towards it are those of revenge and hatred.

The head having arrived in the house the women walk up and down the house in turn singing welcoming songs to it the songs being a mixture of high-flown and exaggerated similies. Many other ceremonies are performed with the head but they are of too coarse and revolting a nature to bear relating and it is finally put in a coarse kind of basket called *ringka* and hung up in the smoke above the warming hearth *(bedilang)*.

During the feast the head is taken down from it's place, a fowl being killed for propitiation, and it is removed to the platform *(tanju)* by the chief of the house with sacrifices and a fowl being killed it's body is waved over the heads of all present. On the [787] platform the spears, swords, and charms of all present are collected and a live pig is bound and stretched ready to be killed for the purpose of divination. Food is stuffed into the mouth of the head also chewing ingredients and a cigarette—a ghastly and unatural sight to witness—and this is done owing to

[127 196] the belief current amongst the Dyaks that unless they give the head to eat it's ghost will eat them.

[531] During this feast the utmost barbarity is assumed by men, women and children and in place of the ordinary chatter of everyday life wars and revenge form the topic of conversation for many months.

[555] The warrior that took the head gives himself airs and is put to sit in the highest seat, while he also chooses a title for himself by which he wishes himself to be known.

[765] If anyone is bereaved and still bound by the mourning tie he goes and fetches the new head in order to free himself from it, a fowl being killed when the head is removed from it's place, and a plate value about 9 cents is presented to it's owner on it's being returned. Some Dyaks take the head [431] from house to house for the express purpose of collecting plates and presents, sometimes obtaining articles to the value of several dollars.

[787] The stretched and bound pig is finally killed and it's liver is examined, this examination resulting in the foretelling of good or bad luck in future expeditions. Then a fowl is again killed and waved over the heads of all to announce the termination of the feast.

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2: Howell M-5 (ca. 1908)1908-1910
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# No. XIX. A surmise on the development of the custom of Diving among the Dyaks called *Beselam*.

By the Revd. Wm. Howell.

It is necessary to draw one's readers attention to the dark days of uncivilisation when the Dyaks had neither a king nor what we should call a Government; they had only chiefs or elders and these men were either governors of villages or leaders in war: if they owned their position to their capacity for leading their men they were called by additional names of their own invention to denote their bravery.

Judging from the nature and habits of Dyaks in general when they are engaged in a quarrel we cannot be far wrong in surmising that the possession of strength wealth and importance could exculpate a culprit, while friendlessness feebleness and poverty were despised and liable to condemnation. Partiality was undoubtedly practised to such excess that it had at last to be checked.

The Dyaks still entertain the idea that *beselam* was the custom of their forefathers and that it has been the custom with them ever since their forefathers came into existence. At first sight this decided assertion of their's appears to admit no room for any surmise of it's development, but in days gone by when the Dyaks were without a ruler partiality and injustice were rife, and the weak and friendless stood very little chance of having their wrongs redressed. Discontent and rebellion would be the direct result of some barbarous lawsuit as the greater number of those so crushed by such inhumanity had no one to whom they might appeal. Under these circumstances one naturally arrives at the conclusion that the whole body of them preferred to appeal to higher beings to decide their complicated or disputed suits and, ignorant as they were of the oneness of the Deity who governs the Universe, they assumed that the plurality of deities was necessary to govern it, comparing Divinity with humanity.

The weaker party of the litigants has, until this very day, great difficulty in obtaining justice at human hands and prefers *beselam* for the settlement of his case. One might reasonably infer therefore, that the custom of *beselam* developed as stated above and a description of it is given below.

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**The Dyak custom called *beselam*.**

During the hearing of a Dyak case should there arise a call from either party for *beselam*, that is for the settlement of the matter by diving, the judges are silent, and it is then deemed impossible for the dispute to be decided justly by human power. This cry not only silences the judges altogether but causes them to feel a real doubt about the justice of the sentence they were about to pronounce.

From the civilised point of view of course the diving contest is an absurd as it is simple, but the Dyaks look upon it as the only infallible way of deciding a quarrel. The civilised world comprehends that such a contest must inevitably be unfair, for it undoubtedly depends entirely on the endurance of the champions. The Dyak answer to this objection is as absurd again as it is simple,—"the gods will attend to the matter." But in spite of the pious belief they entertain in the veracity of their gods and omens yet they invaribly take care to choose the longest-winded divers for their champions.

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2: Howell M-5 (ca. 1908)1908-1910
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695 We regard a diving contest as rather a childish performance but it is not so with the Dyaks, who look upon it as a sacred rite, and the whole ceremony is a prayer to the gods who reign over the waters. This ceremony lasts several days and nights before the actual contest takes place and during this time the litigants are not only anxious but are exceedingly busy summoning their friends and relations to support their cause, and this is an expensive proceeding involving much waste of time. The first procedure in *beselam* is *matah ka klakar* which translated literally means breaking pieces of bamboo for the purpose of arranging the bet for the contest; the pieces of bamboo are addressed in the following manner:—

695 788 "This is not merely a common bamboo"
"But indeed a *temiang* and a *lalang* bamboo;"
"I break it for the *krakar* for the *rinsar*:"
"Then thou *lalang* bamboo planted by Sepunga Balu Gawa"
"Planted by Nating Bunga Nuing,"
"Planted by Laja Bunga Jawa,"
"Thou art our creet and our letter"
"Thou art our diamond and our compass,"
"Be thou our judge to settle the quarrel;"
"To distinguish the right from the wrong."

695 The bets are called *benda belaban* and when they have been arranged satisfactorily to meet the approval of the litigants champions are sought for carefully for the contest.

[557] These men are called by assumed names of fighting cocks (*manok sabong*) and the litigants are also given assumed names of husband and wife, the plaintiff representing the husband and the defendant the wife, while the bets of the litigants or the *benda belaban* take the assumed names of the litigants when the invocation is pronounced on them. The invocation is addressed to the inhabitants of the waters, who are recognised as gods, and in order to summon these gods of the vasty deep raw rice stained with saffron is sprinkled about and the following incantation is said imploring them to administer justice:—

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"It is not common paddy"
"But paddy *gentu*, paddy *perugu*,"
"Paddy *nyala*, paddy *paya*,"
"Paddy *puting*, paddy *rabing*."
"Be thou our instrument for discerning the quarrel;"
"See that thou dost not drop in vain"
"But fall upon the platform of the crocodile's King,"
"Fall upon the house of the *tapah* fish's King"
"And on the verandah of the *jelawai* fish's king"
"Thee we accept as our diamond and our compass,"
"Thee we accept as our seal upon our compact to guide us."

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The champions for the diving contest are then made to lie on the best mats and are wrapped up in the best blankets the litigants can supply while the night before the diving takes place they are fed by the lawyers with seven handsful of cooked rice well compressed.

The *benda belaban*, or the stakes, are invoked as representing the litigants under their assumed names—those of a married couple engaged in the contest, and the following invocation is that said on behalf of the defendant :—

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"Thou art not an ordinary *benda* now"
"But indeed thou wert once."
"Once thou wert called *benda* from Singapore"
"*Benda* from Europe, from the great sea."
"We dub thee with a title for the present purpose"
"Thou art Venus the Kumang so called Indai Abang,"

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"Pantak Mayang, Lulong Bintang,"
"Then we address thee Indai Mendang,"
"Kumang Lulong, Sambong Jala Jarang."
"Thou art addressed Nigitik the pretty virgin;"
"We will not allow thee to depart"
"Neither will we permit thee to join in society"
"Because thou art the hostess,"
"Thou art the entertainer,"
"Thou art the master of the house,"
"The proprietor of the land and the fruit trees."
"Thou art on no account permitted to live in his room;"
"If visitors come there is nobody to spread mats for them;"
"If strangers are hungry there is nobody to feed them."
"But the plaintiff, in truth, has been so settled to live in your room."
"Take him therefore by the *sarong* and by the *serayong*."
"Take him by the armlet and by the bracelet."

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At about half past five at dawn the champions are roused from their sleep and enquiries are made as to their dreams, and this having been done the lawyers put on them the best loin cloths and pronounce over them severally the following prayers :—

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"Arise Klabu Banta Ijan Muda,"
"Arise Klabu Tapau Puntong Entebangau!"
"Now I equip you I set you,"
"I gird you with proper thread, the best,"
"I arm you with a long sword,"
"I arm you with a spear like a harpoon:"
"Then arise thou from thy cell,"
"Do not waver, do not hesitate,"
"Strike the heart, the fatal part."

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A motley crowd of men women and children follows the procession to the scene of the contest at the river side and immediately the appointed place is reached fires are lit and mats are spread for the champions to sit and warm themselves before the dive.

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Whilst the champions are warming themselves the necessary arrangements are made by the responsible persons such as fixing the poles in the river for the champions to hold, and making temporary raised platforms for warming the divers should unconsciousness result from the prolonged immersion. The lawyers then lead the men out into the river where the water is about two feet deep and hold on to the poles that are to prevent them from drifting; the advocates take up their positions immediately between the two champions and, as soon as the advocates make the signal, the contest begins, the champions dipping their faces into the water. Whilst the contest is in progress fighting cocks are waved over the divers heads and krakar (the pieces of bamboo mentioned above) are thrown into the water towards the struggling men and the following incantation is rehearsed :—

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"Where are you whom I call whom I ask for aid?"
"You whom I mention you whom I send for?"
"You who are of gigantic stature whose single beard is the length of a rotan?"
"Whose eyes are as large as the moon?"
"Come from the seas from the region of the waters,"
"From Pontianak, from Sarawak,"
"From Pulau Po, from Pulau Datu,"
"Come all of you in your steamers,"
"Bring with you your men-of-war."
"Anchor at Lingga at Nanga Dua."
"Bring with you the crocodile's king and the *runtu* fish's king,"
"Bring with you the *smah* fish's king and the *tapah* fish's king,"

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"The *samilang* fish's king and the *jejagang* fish's king,"
"The *adong* fish's king and the *tekuyong* fish's king,"
"The prawn fish's king and the crab fish's king."
"The *belida* fish's king and the *banta* fish's king."
"If all are arrived and are ready come upstream."
"Come in a gang with all your children,"
"The blind and the maimed carry them,"
"Here you drop your anchors."
"We ask you to judge the right from the wrong."
"The straight from the crooked."
"You the judge and decide the case."
"You weigh and you examine it."
"Cause him to be conquered and cause him to come out."
"Cause him to drift and make him faint."
"If his breath is long make it short.
"If he proves long winded shorten his breath."
"Float him and drift him."
"Take him out of the water and cast him off."
"Choke him and tread on his waist."
"Tread on his stomach and disembowel him."
"Let him be conquered and let him be unconscious."
"Pull out his eyes and drive something into his mouth."

695 Whilst the contest is going on the place is in utter confusion and the excitement becomes more and more intense as the champions begin to struggle for breath and men women and children utter remonstrances at the top of their voices from both sides of the litigant.

695 The champions are generally plucky and self-
682 possessed and seldom come out of the water in a conscious state which would mean their being covered with shame and treated with utter contempt; there have been cases in days gone by when deaths have resulted from prolonged immersion and such were considered to be manslaughter, heavy fines being imposed on the litigants. Once at a diving contest one of the champions came out of the water in a conscious state and as he came out he said "Oh dear me, I cannot stand it any longer and you must be in the right". Then everybody came down upon him like a thousand bricks and his action has been a byword until this day.

2: Howell M-5 (ca. 1908)1908-1910
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## No. XX.—Dyak belief in *Mimpi* (dreams).

By the Revd. Wm. Howell.

781 From the earliest times dreams were regarded as presaging the woes or foretelling the joys or good fortune of mankind. It was looked upon as almost impious to disregard a vision or dream for they were supposed to be sent by the Celestial Power for the guidance of man, and as such belief lingers even now amongst educated persons in civilised countries how much more should we expect to find it among the uncivilised barbarians. So the lives of the Dyaks are strongly influenced by such hallucinations, dreams being looked upon by them as either the imperative commands of the gods or else warnings sent by them presaging good or evil, and their daily life and pursuits are necessarily guided by them to a great extent.

000 We look upon a dream as a slight and ill arranged action of the thinking faculties during a state of partial sleep. The dream or thought is merely a momentary impression perfectly natural in it's operation, the state of mind which causes it being produced by temporary functional derangement, the stomach being usually more or less out of order, and no dreams can take place during a sound sleep.

828 The Dyaks affirm that the gods or spirits are instrumental in bringing about dreams and one can only come to the conclusion that they are not aware that they or their imaginations constitute their gods.

787 The following are instances of the effect of dreams on the Dyaks:—

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(1.)—If a medicine man *(manang)* has a dream ordering him to change his sex he must do so at once as in the case of *Manang Bali* in the chapter on *Manang*.

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(2.)—It often happens that when Dyaks are accused of theft their defence is that that they are the recipients of imperative commands from the gods. Once a man was fined six times for theft and he announced that he intended to steal once more in order to complete the number of times ordered by the gods, as after the last theft he would be a wealthy man.

(3.)—A woman was known to have committed adultery several times saying that it was not her fault as she was only carrying out the instructions of the gods conveyed to her in dreams, and should she fail to do so she would come to an untimely end or else become a raving lunatic.

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(4.)—Newly married couples often divorce as the result of bad dreams, and the same reason is put forward to account for the breaking of engagements or pledges.

(5.)—Cases are known of Christian Dyaks turning apostates and of heathen being converted as the result of dreams.

(6.)—Ill dreams are often the cause of houses being deserted and of farming lands already cleared being given up.

It is not at all rare to hear either a man or woman relating a dream to the effect that the spirits have told them that they are hungry and are in want of food, with the result that the whole house at once organises a feast with offerings for the spirits.

I think that I have said enough to show what effect dreams have on all transactions amongst Dyaks, and though this subject would fill many volumes it is more or less confused, and I may draw my conclusion that the Dyak belief in both dreams and omens is most detrimental to the teaching of Christianity and that it is important to teach them to disregard both of these.

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2: Howell M-5 (ca. 1908)1908-1910
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## No. XX—The Dyak account of the origin of the different languages of mankind.

By the Revd. Wm. Howell.

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Many thousands of years ago the inhabitants of the earth were all of one race and spoke but one language. Suddenly a fungus of enormous size made it's appearance and continued to grow larger and higher every day and was looked upon by the people as a shelter from the sun and rain which had been sent them by the gods; but at last it grew to such

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a size that their crops, on which they depended entirely for food, suffered by being deprived of the blessings of the sun, rain, and dew, and they began to wish that they had stopped it's growth before. Sacrifices were offered to the gods who were praved to remove the fungus from the face of the earth but their prayers were without effect, and as time went on it became necessary for the preservation of life to cut it down whether the gods resented such action or not. So it was felled, cut up, and everybody eat of it with the result that they all fell into a kind of stupor and began to speak every man a different language, and the confusion was so great that they scattered over the face of the earth, and it was in this way that the many languages now spoken in the world originated.

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## No. XXI.—*Teju Remaung* or The Lure of the Tiger.

By the Revd. Wm. Howell.

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The Dyak anecdote of *Teju Remaung* differs somewhat in every tribe of the Sea Dyaks. At any rate the tiger is one of the numerous Dyak gods and his voice when heard is considered portent. He leaves lures about and whosoever takes one is punished with death, though the tiger is considered harmless to those who have done no wrong.

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The following simple story teaches the lessons of sympathy, self-denial and foresight and gives warning to those inclined to be covetous.

Once upon a time there lived six brothers and their young sister. One day she went to the paddy farm to see if it had been disturbed by any wild animal and then proceeded to hunt for *tekuyong* (snails) in the crevices of the rocks, and while so employed came across a heap of precious stones *(plaga)* which she promptly picked up and put in her basket and at once set off home delighted with her good fortune and thinking of the pleasure it would afford her brothers. However on her showing her find to them instead of being delighted they were horrified and in terror knowing that the stones were the lure of the tiger. Their sudden silence and the paleness of their faces frightened the girl who burst into tears and

539 gave herself up as lost when they told her the truth. The brothers quieted her fears by saying they would save her life even if it imperilled their own. Everyone in the village was upset at the incident but all offered their services to prevent the death of the girl, and as the tiger was known to arrive at dusk there was no time to lose. The girl was carefully placed in a strong paddy bin which was enclosed by seven strong timber barricades and these in turn were surrounded by seven fences of banana stems covered over with a thick layer of *tekalong* bark, seven other timber barricades being built outside this last one. Everyone then guarded the fortification with sharpened swords. Just at dusk the tiger gave three deafening roars loud enough to make the stoutest heart quail and immediately arrived on the scene gaining the first barricade before a blow could be struck, but he became entangled in the second row of banana stems and *tekalong* bark and gave the people just the chance they were waiting for, and they fell on him and soon despatched him. The whole affair took place in an instant which however seemed a month to those guarding the girl. So the tiger died and the girl was saved, but the struggle had been desperate and many suffered severely from the tiger's teeth and claws, though all recovered through the careful nursing of the girl they had saved.

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# No. XXII.—The Dyak custom "Nampok" or going to a Solitary place.

By the Revd. Wm. Howell.

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There are two uses for "Nampok," one in which the Dyaks seek to be made brave and the other in order to discover a cure for ailments, and this latter is practised only when the person who is suffering is beyond all human aid. The idea is religious the person practising it betaking himself to some solitary place on mountains, hills, rivers or even in a cemetery or wherever there is any probability of meeting with the spirits, and before leaving the spirits must be approached with an ample offering. Some unfortunates have been known to have visited a dozen places and yet never had the chance of meeting a single *antu* or spirit. The undertaking is said to be dangerous and to require considerable pluck and self control and the spirits may either appear in person or else in visions and may take on themselves the forms of animals or reptiles in hideous shapes in order to frighten one.

Should the person give way to fright and run away he suffers death, but if he can control himself he obtains his desire and the spirits finally appear before him in human form bestowing kindly and caressing looks on him.

The offering with which the spirits are approached must needs be stolen from other people and none is allowed to know when a person goes *nampok*.

A few years ago an old man went *nampok* in a cemetery. The first night he was unvisited by the spirits but on his second visit the "koklir"—a ferocious female spirit—appeared and he ran for his life. This man lived for many years after that though the "nampok" did him no good. It seems difficult to understand how a Dyak can possibly escape harm when going "nampok" lying exposed as he does to the elements on the bare ground amongst rocks and stones.

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## No. XXIII.—Dyak Ceremonies in Pregnancy and Childbirth.

By the Revd. Wm. Howell.

843 As soon as a woman is enceinte, restrictions come into force. These restrictions are binding on the husband as well as the wife. It is forbidden them to cut off creepers that hang over the water or over the road, lest the mother would suffer from haemorrhage after delivery. It is forbidden to dam a stream, to plait the rattan for fixing the adze, to make the broad plaiting for the hilt of a parang, to set up a dam for the fish-trap *(bubu)* and to drive a nail into a board lest the woman should have difficulty in the delivery. It is forbidden to pour out oil, lest the child should suffer from *(tuli)* inflammation of the ears; to fix the *parang* in its hilt lest the child be deaf: to break an egg, lest the child be blind; to plant a banana plant lest the head of the child be large; to burn the wood of the ficus to warm oneself, lest the child be dumb; to kill any animal lest the child be deformed and the nose bleed; to scrape smooth the shell of a coconut, lest the child's hair should not grow; to bring a fresh-water turtle into the room, lest the child should not be born; to dye anything black, lest the child be black.

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As for the woman, if she goes anywhere she must return by the same way that she went so that the child should not know how it is to be delivered. It is further forbidden to eat anything in a mosquito curtain, lest the child should be still-born; to carry stones lest the child should be paralysed; to conceal anything, lest the delivery be difficult; to cast stones into the water, lest the child be not delivered and the mother die; to bend into a circle any piece of wood, else the child will not prosper; to hang a scare lest the child should cry the whole day and night.

There are several other restrictions of a minor character which are not worth mentioning. But it is interesting to notice that in the case of nearly all these restrictions there are ways in which the above limitations may be circumvented and no evil effects follow. For example, though a man may not kill an animal yet if he does kill anything and runs away immediately then returns a few minutes afterwards and make some remarks aloud of this nature, "I wonder who killed this animal?" he has nothing to fear. A nail may not driven into a board, but if a man drives a nail in gently a little way and then pulls it out again, he may drive the nail in all the way, and no law is broken.

The whole period of a woman's pregnancy is passed in the deepest anxiety and fear lest the *antus* (spirits) may assault her and her innocent babe. An ill dream or a small accident such as a fall is considered a portend signifying coming danger during her delivery, and therefore a sacrifice of a fowl must invariably be made to propitiate the spirits. It is not unusual to hear of a woman talking about another and telling how many fowls have been killed to save her during her pregnancy.

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It is considered to be a fineable offence if the husband should wilfully violate any restrictions. The wife's relations would immediately bring him to justice.

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844 When the time of delivery is come and while she is in travail, two or three midwives are called to her assistance to accelerate the birth of the child. Nature is not allowed to pursue its own course but force is applied.

[202] As soon as the child makes its appearance into the world, a signal is given by beating a bamboo receptacle with a stick, or a brass gong is struck, or may be a gun is fired to announce that a child is born in the house. Immediately follows a religious ceremony a fowl being waved over the heads of all present, including the infant and its mother. The fowl is then killed and the blood is smeared on the foreheads of those present.

After the mother and the child are washed and dressed, the afterbirth is deposited in a plaited bag and hung on a tree either in their cemetery or in their *tembawai* the site of their former house. The [824] infant is sprinkled with a compound of *pinang* (betelnut) and *lawang* (zedoary) is bandaged and made to lie on the spathe of an areca palm, a cloth is put round it, and a Dyak sheet hung over it. One of the women who assisted at the birth washes the child and cuts the umbilical cord. She is afterwards rewarded with a *parang*, an *entadu* plate, and a long piece of the black *tinu* (black split rotan worn round the waist). The mother is seated with her back against a blazing fire, she drinks freely of ginger-tea to facilitate her discharge.

852 As soon as the umbilical cord has dropped off, the infant, for the first time, is taken to the bathing-place. The man who carries the child takes a fowl with him. As soon as they come to the bathing-place the fowl is killed and a wing is cut off. If it be a male child this wing is tied on with a piece of red thread to a spear, and if the child be of the other sex this wing is tied on to an implement used by Dyak women in weaving *(leletan)*. On the fourth

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852 day the spear or the *leietan*, as the case may be, is taken back to the house.

856 When the child is able to look about, to laugh, to turn on its side, to roll over, to crawl, to go on all-fours, to sit up, to walk holding on to something, to walk by itself, the restrictions with regard to the killing of animals or snakes are still binding, the child has not cut its teeth. As soon as this has taken place there is an end to all restrictions. If the child dies before it cuts its teeth the parents do not observe the mourning customs.

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844 The Dyaks of old, it appears, did not know how to assist a woman when she was in travail, consequently many brutal practices were adopted.

773 The knowledge first came to be possessed by a certain man named Kelili Badak Resa, whose wife was Teburi. When his wife was enceinte he went out into the jungle with a blow-pipe. There he saw the *maias (orang-utan)* assisting the female at the birth of its young and he saw that they used *lia* (ginger) and also bandages. Afterwards his wife gave birth to a child and Kelili Badak Resa was able to assist a woman when she was in travail in the same way as the *maias* did. After his child was born he called him Maling, and gave him the title of Panting Bunga Mengala.

846 It must not be omitted that after a woman has given birth to a child and before she is bandaged,
824 ground ginger is placed on the abdomen and is changed once or twice a day. This process continues for a month or perhaps less, as the case may be, while the woman is still drinking the ginger-tea.

844 The husband or whoever takes away the afterbirth to bury or hang on a tree is solemnly warned by the mother not to look to the right or to the left as he leaves the room, lest the child might squint.

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844 As the mother sits with with her back to the fire in the room holding in her hands the handle of a native adze *(bliong)* she presses it to her stomach to assist the course of nature. For twenty-four hours she is not allowed to drink water, but if she does, it must be very little and first warmed lest fever should set in. Her food is light and simple. The husband goes out to get certain kinds of fish which is first smoked before it is eaten.

846 The mother is not allowed to sleep for twenty-four hours after giving birth to a child, nor is she even allowed to lie down. One would think that after such a fatiguing time, a rest was most essential and to be deprived of it would be detrimental to health. Strange to say it is not so.

The period of a Dyak woman's confinement is doubtful. It depends entirely on the strength of the woman. I have known several cases of women going out three days after their confinement to the paddy fields.

844 824 The person who takes away the afterbirth brings back with him a young shoot of a kind of fern *(Kreniong)* for his spear, a leaf of a kind of fern *(Kálindu)* for his shield, and a kind of grass *(Kejejuru)* for his plume on the head. These things are stuck up in the room.

841 It is interesting to know of other restrictions which come into force after a woman has given birth to a child. It is forbidden to eat prawns lest the child beats a retreat when he is on the war-path; to eat eggs lest the child should have sores on the head; to eat the fern called *paku*, lest the child be exhausted on the war-path. Pork can only be eaten when the child begins to bite or suck its toe. It is forbidden to thresh cotton in the house or village, lest the mother should feel stiff; to prepare a kind of lily for thread, lest the mother should feel a crazy sensation; to lie down on a bemban mat, lest the mother should have rheumatism; to give suck to the child lying down, lest the child should be deaf; to give suck to the child in the the water

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846 lest the child should have bad teeth: to eat sugar-cane, lest the mother should give birth frequently.

853 It is very often the case that the mother has no milk for the child for perhaps two or three days or a week after it is born, and the child has to live on masticated cooked rice. It is believed by Dyaks [825] that a kind of land crab *(grama)* when cooked and eaten by the mother will produce milk.

852 Enough has not been said about the ceremony of taking the child to the watering place to bathe for the first time. It is not necessary to repeat what has already been written but it is a very solemn ceremony. Every family has its own peculiarities of ceremony, which are more or less attached to religions rites. With some families the village or house is tabooed when a child is born. The doors are marked with sign to denote non-admittance to strangers until the umbilical cord of the child has dropped off. Anybody trespassing in the house or village is not allowed to leave until the umbilical [688] cord has dropped off, which may be five or seven days. Should any one leave the house before that time he is liable to a heavy fine of a full-grown pig. Unless this custom is carried out, the child might suffer from blindness.

846 Once on my usual tour round my mission at a place called Pua-ai, one of my followers entered into a large village when it was too dark to discern anything, to buy some rice for our consumption. He was detained in the house. Three of the people in the village came to see me and brought the rice which he bought and explained matters to me. This was unfortunate as I could not stay there more than two nights, so I had to redeem my friend by paying for a large pig.

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After the umbilical cord has dropped off the village or house is no longer tabooed and the marks or signs are taken off. Some families have not got such customs.

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I must mention one case in which I was the innocent victim. It happened in a Christian family whom I had converted and baptized. To my great surprise and indignation when the wife was confined, the house was pronounced tabooed, but I entered it. I was told that I had incurred upon myself a heavy fine. The wife explained that she had lost an eye. It was because some one had entered the house when she was born. With much difficulty and persuasion I answered her that every Christian was to give up all such superstitions for we had One to protect us against such calamities. I also assured them that if the child was to be so ill-fated I would be responsible for it. She has since had six children none the worse for it.

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The ceremony of first taking a child to bathe is called by the Dyaks *nganjong mandi* which means to take to bathe. The mother calls a maiden and asks her to catch a fowl. The husband or anybody waves the fowl over the child and then kills it. The maiden who is asked to catch the fowl is honoured by being asked to carry the child to the bathing-place. After the fowl is killed, a wing is deposited in an areca spathe with some ashes. The maiden carries the child in a gaudy home-made blanket, wears a gaudy sun-hat, holds in one hand ignited *lukai*, which is the bark of the *lukai* tree. She marches down to the bathing-place gracefully, and the mother follows with a little boy armed with a spear and the spathe of the areca, containing the ashes and the wing of the fowl. When the bathing-place is reached, the wing of the fowl with the ashes in the spathe of the areca, is pierced with the spear and placed standing alongside the bathing place. The maiden then walks gently down into the water to give the child its ablutions, or rather to introduce the child to the general bathing-place. They return to the house and the spear is left behind. When

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852 the house is reached, beads are threaded and tied round the legs, to act as eyes to prevent the child from slipping. Beads are also tied round the hands in order not to make a miss when throwing a spear. The lips of the child are slightly besmeared with bugs in order that when it chews the lips might appear red. It is made to suck the tail of a *Kli* fish to prevent it from having thrush too soon. Sparrows' eggs are dashed on its head to enable it to endure the rain when its mother takes it to the farm.—*Reprinted from the Journal of the Straits Branch of the Royal Asiatic Society, No. 46, 1906.*

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# The Dyak feasts called "Ijok" or "Ijau Pumpong" or "Sandong Lau"; "Gawai Gajah" or "Begajah" and "Gawai Ranyai" or "Beranyai."

By Revd. Wm. Howell.

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These feasts, in the order stated, are considered amongst Dyaks to be the greatest they can hold. Five feasts are connected with the taking of heads in war *viz*: *Gawai Enchabuarong* and *Gawai Tenyelang* and the three above mentioned, but these three

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were seldom held in the olden days and in the present day are scarcely ever heard of owing to the peaceful state of the country under the rule of His Highness the Rajah and the present generation is almost entirely ignorant even of their existence, though one of the feasts—*Gawai Gajah*—was held by a certain Skrang Dyak who lived in the vicinity of Sabu some twenty-one years ago.

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Should a man take a head or two in war he claims the right to himself conduct the feast *Betenyelang* and he takes the prominent position and is considered a person of distinction though rather like the mayorship of an English town the position is only maintained at considerable expense.

Nowadays when peace reigns instead of feud the thirst for honour and glory compels many adventurous young bloods to incur the expense of holding the *Betenyelang* feast in the expectation of being rewarded by the gods with heads should there be an expedition and consequently the *Betenyelang* feast is more commonly held now than it was in former days.

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The ancient custom permitted a man to hold the *Ijok* or *Ijau Pumpong* feast only after he had taken a number of heads and had celebrated the *Betenyelang* feast several times. The nature of the feasts is somewhat similar to that of *Betenyelang* differing only in that a jar of native spirit *(tuak)* is placed on the top of a high pole. The reason for this is quite unknown to the Dyaks of today but it may be presumed to be an offering to the god of war *(Singalang Burong)* with which to quench his thirst.

The *Gawai Gajah* is a more important feast than that of *Ijau Pumpong*. A figure meant to represent an elephant or a dragon is set at the top of a long pole and the nature of the feast is somewhat similar to those of *Betenyelang* and *Ijau Pumpong*.

The greatest of all the feasts is the one called *Gawai Ranyai* or *Beranyai*. At this feast all the heads are collected and placed in a winnowing basket or *chapan* and spears are hung round it suspended by means of cords. A distinguished warrior in full fighting dress sits beneath the suspended spears and another man of war cuts away the cords by which they are hanging. The general nature of the feast is very similar to the others but it's existence even is not known by the Dyaks of to-day and it's very name will be unknown to the next generation.

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## No. XXV.—*Tugong* or *Tugong bula*.

By Revd. Wm. Howell.

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This is an excellent custom of the Sea Dyaks to punish a notorious liar, by heaping up rubbish, pieces of sticks, and leaves to his memory. This *tugong* or heap of rubbish is piled up on the side of the main road, at the resting place of travellers, in order that every person that passes and rests may contribute to it. This custom has been handed down from their forefathers, and it is considered to be an ignominy to the person that does not contribute to it. In fact, it is also believed that supernatural displeasure will visit the person that passes the *tugong* unnoticed. With an utterance of execration the traveller makes his contribution.

When the Government opened up the Sabu and Simanggang road, there was for some little time a great trouble caused by doing away with a *tugong* alongside the road there, the road being for general traffic, and every time the *tugong* was burnt up it was renewed again. The locality up to the present day is called *munggu tugong* or the piled up hill. Although the *tugong* is done away with now, yet the memory of it lives and the spot exists, and everybody that passes it contributes his execrations to the condemned liar.

A *tugong* still exists at Tanah Genting in the Ulu Undup.

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## No. XXVI.—*Langkau Ampun* or *Piring* or The hut for submission or offering.

By Revd. Wm. Howell.

346 787 A *langkau ampun* is erected for two reasons, either one of the inmates of the house has dreamed that the spirits (antu) said that they were hungry and wanted to eat, or because there is much sickness in the district or house.

776 789 346 The Dyaks believe that there are a certain class of spirits that are omnivorous and wander all about the country. These spirits are called *antu garguai*, they are gigantic in stature and bring sickness into the place, for the simple reason that they are hungry and want to devour mankind. To avoid the advent of these spirits into the house or village the people erect either one or two little huts on the side of the road leading to the house or village. In these huts are

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put ample offerings, and white flags are hoisted on the roofs. It is believed that when the spirits see the flags they understand at once that the people in the house or village submit to them, and that they have offerings for them in the huts. The spirits then ascend into the huts and eat the offerings, and return the same way they came.

In the course of my work I once questioned a man about his *langkau ampun*, why it was not built larger and higher than his own house, as the spirits were said to be of gigantic stature, and therefore would require extra room. He said that the spirits could make themselves any size they liked.

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## No. XXVII.--A prayer to make a Philter effectual.

832 "Thou art, indeed, not a common philter, the best and the most effectual. I obtained thee from the fairy goddesses, Kumang, Lulong Bintang, Pantang Mayang, and the mother of Mendong. They gave thee to me on the summit of Tiang Laju mountain when I went there alone with an offering. I saw them in my sleep and spoke to them in my dream. They told me it was thou who fascinated the fairy gods, Kling, Bunga Nuing, Laja and Bunga Jawa. Moreover, they told me how wonderfully effectual thou wast, even in the midst of battle they hurried home to look for them, because the days fixed were accomplished. I love A with all my heart, night and day I remember him, (he is in my heart), but he does not care for me. In the sacred names of the fairy goddesses I entreat thee to effectually fascinate A to me. I fix seven days from to-day for you to effectually move his heart. Wherever he may be, in the farm, or on the warpath, sleeping or eating, make him hurry up to look for me. Make him to be like an infant when it wants the breasts to cry for its mother. Be thou as sharp and as effectual as those needles and the fairy goddesses be with you."

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## No. XXVIII.—Dyak Customs when setting pig traps.

By Rev. Wm. Howell.

224 To set pig traps is one of the Dyak's diversions in the field, it is executed with good omens of special kind, and good dreams are not excluded in the transaction.

There are two kinds of pig traps, *peti ngelanchar* and *peti panga*. These traps are very powerful, and seldom miss the vital parts of pigs of a certain [804] size. They are carefully set and measured with their measurements called *tuntun*. These measurements *(tuntun)* are got up handsomely, decorated with the figures of men sitting on the tops of them.

Dyaks go out in companies to set traps in the places where wild pigs are plentiful. Several hundred of these traps are set and on the seventh day they visit them, and bring the carcasses home. Every morning enquiries are made about the dream or dreams of every individual who is engaged in the pursuit.

784 In every pursuit of the Dyaks restrictions are
224 almost incalculable, even excluding good omens of various kinds, and their transactions must therefore be executed with great caution and sagacity. The craving for success and the fear of misbap is such that delay in any transaction is not taken into consideration. The pursuit of setting pig traps therefore is not exempted from such.

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## No. XXIX.—*Pandong.*

By The Revd. W. Howell.

778 This is a kind of Altar erected during any feast of importance. There are two kinds of *pandong*. *Pandong laki* and *pandong indu*, but the latter is of less importance.

The object of having a *pandong* during a feast is to obtain extra blessings from the different gods in the pursuit of daily life; to be lucky in war to obtain a head or an old jar is the special request.

The owner of the *pandong* has to request an elderly man of renown to erect his and he is remu-

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nerated for the trouble. The man that erects the *pandong* has to guard it during the feast. It is said that if the man that guards the *pandong* during the feast goes to sleep, even for five minutes he is punished with sudden death by the gods. The work of guarding a *pandong* is most tiresome and trying. The man sits alongside it the whole night, and does not join the people in the amusement of the feast. Unless a man has a certain amount of self-control he will doubtless go off to sleep.

The *pandong* is erected thus : a piece of *rotan* is made into a circle and is fixed on the *pemanggai* (a shelf on which Dyaks store mats, etc.) From the circle four rotans are tied and are drawn down to the floor and tied to the *bidai* (a coarse mat.) It is then a square about two feet wide. A little paddy carefully measured out, a piece of stone which a woman uses for scrubbing herself, and a *kapayang* fruit are placed in the centre. A *plangka* (very coarse mat used for thrashing paddy) encircles the rotan frame. A mat goes round the *plangka* and a home made blanket goes round the mat and is bound with red and white thread. On the *plangka* four pieces of bamboo about six inches long are tied on. The bamboos contain cooked rice, two are quite full and two are not. The rice is cooked in the bamboos, but when it is being cooked the bamboos are put inside other bamboos. This cooked rice in bamboos is presented by four families to the owner of the *pandong*.

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On the top of the *pandong* a mat is placed and on the mat a *ladong* (carrier's basket) is placed, and in the *ladong* a plate is put containing an offering. The offering consists of eight of every species of articles of food. The *pandong* just round the top is decorated with ripe areca nuts. At the foot of it croton leaves, shoe-flower leaves, etc. form the decoration. These leaves are believed to have the power of expelling evil which may be brought on by the numerous guests that have bewitched eyes and tongues. Round the *pandong* the weapons of the guests are tied on.

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After the *pandong* is erected the man who erects it takes a live fowl and *isang* (a kind of *pandanus*) in his left hand and a drawn sword in his right and marches round it three times, then goes through the house three times with his war cry. The live fowl is finally killed as a propitiation. This custom differs a great deal in different districts and rivers. Some simply wave the fowl *(manok biring)* round the *pandong* and do not kill it. A pig is killed as a propitiation for the erection of the *pandong*, and drums and musical instruments are struck whilst the man is busily engaged with his work. It is indeed a sight to witness how religious idea is mingled with heroism. Owing to the liberal distribution of their arrack, before the *pandong* is completed drunkeness comes into play and the whole scene is converted into careless amusement and noisy talk on frivolous subjects which are more or less at the expense of some friends.

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## Sea Dyak Customs and Omens.

By The Revd. W. Howell.

No. XXX.—The Sea Dyak custom of *Bemprian* or *Beperembian*.

551 *Emprian* or *perembian* is a nickname adopted by two persons who happen to be called by the same name.

551 572 This nickname, generally speaking, owes its origin to some incident that immediately concerns the two persons, and is constantly used by them when they speak to one another. It indicates in a more or less vague fashion the incident that has drawn the two persons together and marks their intimacy, and friendship.

551 578 683 With women, in most cases, the custom of *bemprian* becomes a sly practice whereby the common nickname is made to reflect, in some way, upon the person or doings of a rival beauty whose charms have aroused the jealous feelings of the two persons.

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551 If, however, this underhand misuse of the nickname
578 be proved to be especially directed against some per-
683 son the parties in fault are liable to be fined.

No. XXXI.—*Baiya*, AND *Rapus* OR *Rapoh*.

764 The *baiya* is property that a deceased person needs in the next world. This property is of two kinds :—

[763] I.—Goods that have been presented to the deceased before his death took place—indeed these presents are nearly always actual death-bed presents made by friends and relations who come to visit him in his last illness. When death occurs no more presents can be given but the deceased's own goods may be set aside for him.

These goods are placed, after being damaged or rendered worthless, upon the deceased's grave at the time that his burial takes place.

II.—Are miniature articles supposed to represent the different utensils used by the deceased in daily life when on earth which will now be useful to him in the next world. These articles are placed in a basket *(ma)* at the conclusion of the 'Mourning Feast' *(Gawai Antu)* and placed on the grave.

765 The 'Mourning Feast' takes place some time after the deceased's death and may be (and often is) put off for years. After this ceremony the deceased is said to have no more claims upon the property that was once his when on earth.

In both I. and II. an offering is of course necessary to the spirits when these goods are placed upon the deceased's grave.

764 The *Rapus* or *Rapoh*, like the *baiya*, is property
768 that a deceased person needs in the next world with the additional distinction that it *must* consist of goods exclusively owned by the deceased who *must* have died away from his home in foreign parts. These goods must be buried the day after the news of the deceased's death is received and they are treated in the same way that the deceased's actual corpse would be treated.

As in the case of the *baiya* an offering is of course necessary to the spirits and the deceased, at the conclusion of the ceremony, is said to have no more claims upon property that was once his when on earth.

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No. XXXII.—An evil omen called *Sabut*.

781 This ill-omen that warns the hearer against danger or death must be respected or else evil will assuredly follow. It is conveyed to persons by means of an uncommon alteration in the note of the kite *(menaul)* or the Centrococcyx *(bubut)*, in the unusual noise made by the domestic pig *(jani)*, or the cry of a deer *(rusa)* or tiger *(remaung)*, or strange sound produced by brassware *(utai temaga)* that has been shaken, by some means or another, in the room.

If the sounds made by the birds and animals above mentioned are heard the hearer must at once return home. If the sounds are produced by the brassware in the house the house must be at once deserted.

It is believed by the people that these birds, animals, and brass goods have, for the time being, become spirits and are able to convey warnings to them which must not be disregarded. The only way to escape these threatened dangers is either to kill the birds and beasts or sell the brass goods.

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# Dyak Fables.

**Contributed by The Revd. W. Howell.**

THE FABLE OF THE MEDICINE-MAN GAGAK.

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Once upon a time a man held a meeting of all the animals, *viz.*, the Sambur Deer, the wild Pig, the barking Deer, the mouse Deer, the Binturong, the Bear, the Farsier, the Nycticebus, the Paradoxurus, the black monkey, the pig-tailed Monkey, the spider Monkey, the grey Monkey, the Proboscis Monkey, the Leopard Cat, the Civet Cat, the Squirrel and the domestic Cat.

As soon as a large number of animals had gathered together the man addressed the meeting. "It is my purpose, said he, to invite you to agree to make farms. All you animals have done wrong by constantly eating our paddy." Now grunted the pig, "I will"—the pig who is entitled the Verandah of the Birdscarer's Hut. "And I will," said the Deer who is entitled the Distant Booming of Thunder. "I will," barked the Muntjac Deer who is entitled the Deep Gash made by the *jerungkang* (1) that was set by men. "I will," said the Mouse Deer who is entitled the Parasite that harbours where it will. "So will I," purred the Leopard who is entitled the Blanket Woven by the daughter of Puyu Berujan. "And I," growled the Bear who is entitled the Axe that has not been used for cutting out boats. "I will," snarled the Paradoxurus who is entitled the Blue

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539 Thread that Lulong used to ornament the hem of her jacket. "I will," screeched the black Monkey who chatters incessantly like the bugle sounding during gun drill (2). "I will," jabbered the pig-tailed Monkey who when in company with others makes a noise like a large army taking alarm.

"But what sort of work is it to make a paddy farm?" So asked all the animals. Then *Manang* Gagak spoke and told them of the work necessary in order to make a paddy farm. Said he, "First of all we must look for the land, and when that is obtained we must consult the omens; then comes the preliminary clearing, next the ordinary clearing, felling the trees, burning, sowing the seed, weeding, reaping, thrashing, drying, pounding, winnowing, cooking, and then it can be eaten." "Oh!" said the Pig. "It cannot be done. I would much rather invite my friends to root up the ground." "And I likewise," said the Deer. "It is much more pleasant for me to take my people to search for pasture." "And I too," said the Barking Deer. "It is far better for me to clear the stem of the *lengkan*." "I won't farm," said the bear. "It is very much better for me to rear bees that produce honey." "And I," said the mouse Deer, "it is very much nicer for me to wait for the *buan* fruit to drop." "I certainly won't farm," said the clouded Leopard, "It is very much nicer to live upon my neighbours." "I also don't intend to farm," quoth the Paradoxurus, "It is more convenient to search for the nests of the *sengayan* birds." "Indeed I will not farm," jabbers the grey Monkey, "I can keep myself on the pith of the *senggang senganan*." "My friends certainly won't farm," says the black Monkey, as he keeps on skinning the *brangan* fruit. "I also will not farm," chatters the squirrel who depends upon the blossoms of the wild *pinang* trees.

"If that is the general wish then all you animals will not farm," said *manang* Gagak. "But if you, Pig, taste our paddy you shall meet your death from the pig traps round your drinking haunt. If you eat our paddy you shall be ensnared by the *rotan* snare. If you, mouse Deer, eat our sweet potatoes you shall be caught up in a trap baited with *buan* fruit. If you, barking Deer, eat our cassava you shall meet your death in a trap."

These were the warning words of *manang* Gagak to all the animals.

[224] Notes. (1)—*Jerungkang*, a deadly bamboo spear trap.
(2)—This line is a recent interpolation and is interesting as it illustrates so remarkably the tendency to appropriate new ideas and words in the language.

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# Dyak Fables.

## Contributed by the Revd. W. Howell.

### The fable of Kumang looking for Lemba.

539 She worked and was short of *lemba*. She asked those of her companions to lend her some, but none would accede to her request. She went back disappointed and vexed, and threw herself down on her bed. She spent a sleepless night. Before the morning dawned she was dressed and ready. At dawn she started off on her journey and descended the broad staircase. On the way with her back turned to the house, she passed things of various kinds.

When she arrived at the watering place she rested awhile. Then she resumed her journey, descended a stream, and took to the road. After she had gone some distance, she left the road, descended one stream and left another. This took her to a field of *lemba* and *engkerbai*, where she commenced gathering them. The *lemba* she carried and the *engkerbai* she held in her hands, and retraced her journey homeward.

Kumang had gone a long long way, she had gone round a mountain and had gained its summit. She had descended a ravine and had passed a waterfall. Night overtook her and she could not pursue her journey. "I shall perish," said Kumang, "my mouth feels as if it were filled with the refuse of *tuba*, and my back as if it were scorched with the

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burning sun." She stopped and sat down awhile. The *lemba* and *engkerbai* she cast away. While thus in that posture Kumang heard the crowing of cocks like the cry of a *kijang* in a vale, and the squeaking of pigs as piercing as if they were just about to be fed. "Oh! that is the house of some one," said Kumang. "It makes no difference to me whose house it is, I shall put up the night there." It was eventide when Kumang reached the house of Apai Kra Kikir and walked up. "O uncle, I am going to put up the night in your house, said Kumang. In response Apai Kra Kikir said, "If you want to put up in a house, make one." "Don't be so repellent," said Kumang, "for I am a wandering soul, and desire to partake of your hospitality, of (your) chewing ingredients, of (your) cooked rice and water." "If you desire to chew, plant the necessaries, and if you require cooked rice and water, make a farm," said Apai Kra Kikir. [He lived all by himself, a single door and a single room.]

Kumang took the liberty to enter the room and cooked all the rice of Apai Kra Kikir. When the rice was cooked Kumang distributed it in the plates and placed it on the mat. Then having had her food she advised every thing to answer when questioned by Apai Kra Kikir. After Kumang had bidden herself in the garret, Apai Kra Kikir entered the room, and saw the cooked rice placed in plates and pans on the mat. "O who is this that persecutes me," said Apai Kra Kikir, "he is accursed and will not be able to obtain his livelihood"

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539 If a man thus persecutes me, he is accursed and his mother shall perish." "You pigs," said Apai Kra Kikir, "did you treat my cooked rice thus? "We were the whole day engaged bathing in the slough," said the pigs. "You fowls," said Apai Kra Kikir, "did you stand my pans on the mats?" "We did not do anything of the sort," said the fowls, "for we were busy the whole day looking for our food." "You cats, did you meddle with my rice?" "We cats did not do anything of the sort, for we were busy walking about the garret looking for our companions." Then Apai Kra Kikir began to question all the material of the house. He questioned the posts first. The posts said, "We dare not persecute you." "You tie-beams," said Apai Kra Kikir, "did you persecute me?" "We did not," said the tie-beams, "We have always borne in mind the promise to support one another, moreover we cannot move for we are bound up with *rotan*." "You rafters," said Apai Kra Kikir, "did you meddle with my cooked rice?" "We did not," said the rafters, "for we are busy keeping the roof firm." After a while he was tired of asking, for all answered that they did not do it; then Apai Kra Kikir committed suicide by poisoning himself with *tuba* roots and thus he died.

After the death of Apai Kra Kikir, Kumang took possession of the house. Then at length Tutong went for a chase and met Kumang in the house of Apai Kra Kikir, and escorted her to her house.

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# Dyak Fables.

**Contributed by the Revd. W. Howell.**

THE STORY OF VENUS *(Kumang)* FISHING WITH A SCOOP *(pemansai.)*

539 ONCE upon a time Kumang went out to fish in the still waters of the lake. She worked hard from early dawn till noon but caught no fish. At dusk when it was time for her to return home she dipped her scoop once more into the water for the last time and caught a tiny little python. As it was a pretty little thing she took it home and placed it in a valuable jar and fed it daily. As months rolled on the little python could no longer be kept in the jar owing to its size so it was permitted to wander about in the house. Kumang was pleased with it and with herself.

At length the python attained its full size, and the cost of its maintenance became burdensome. Kumang had spent all her wealth on the python who had eaten up everything in the house. The valuable jars, brass-ware, jewellery and dresses, cups and saucers, were all consumed by the python. She began to be very anxious about the future and cursed the day when she took the python home. He was such a powerful monster that she could not easily get rid of him and there was nothing more left to give him to eat.

One day he took Kumang by surprise by asking her what was the size of her heart. It was a dreadful question to have put to one, especially by such a monster! She replied that her heart was only the size of a tiny little leaf. The next day the python repeated the same question. Kumang who then

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539 thought that her fate was determined, replied, that her heart was only a little bigger than it had been the other day. "The suppression of hunger is a terrible trial," said the python, "I cannot wait any longer, I must eat your heart now." It was an awful moment for Kumang and it is easier for my readers to imagine it, than for me to describe it. How dreadful were the sensations of fear experienced by Kumang in that dreadful hour of her interview with the python no mortal will ever know for they are concealed in her heart. "Well," said she, "if so, you must go out into the jungle to look for a piece of bamboo in which to cook my heart, but if the bamboo says it is a bamboo that contains no flour don't take it; if it says it is a bamboo full of flour, take it, and come home and prepare your meal." This pretext gave Kumang a chance to escape.

After the python had left the house Kumang said to her fowls, "When the python returns from the jungle and calls me, you answer for me and say, 'Here I am.'" She left the house and went to the paddy farm of the fairy god Kling, on which the bush had been cut down but had not yet been burnt. There she saw a *lensat* tree and climbed up it. After she had gained its top, she poured a bottle of oil down the trunk.

The python got the bamboo and returned to the house, Kumang was not there, and he was greatly enraged by the fowls' answers. He then tracked Kumang's foot prints and found her at last in the *lensat* tree. He tried to climb it, but failed because of the oil Kumang had poured on the trunk. He then coiled himself up round the foot of the tree and kept watch on it. That very same day Bukutebu went to visit the farm because Kling was going to burn it (the felled bush). To his great surprise and horror he heard strange voices, such as would be heard only in cemeteries. He heard a gentle voice like that of a goddess, saying, "Set fire to the farm, uncle Bukutebu, the season that comes after this one will be but a short dry season, now is the

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proper time." Another voice he heard also, saying, "*Gurong-gurong* will overflow the promontories, *gurak-gurak* will overflow the valleys; if I die by the fire of the farm my bones will remind thee of our separation." This was said by the python in reply to Kumang's request to fire the farm. These strange utterances terrified Bukutebu exceedingly and he fled for his life but lost his way, and got bruised and covered with mud from the many falls he had. "Why are you like this," said Kling, "where are the enemy that pursue you, or the multitude that threatens your life?" "It was this," said Bukutebu, "I heard first of all strange voices, such as would be heard only in cemeteries, I heard a gentle voice like that of a goddess, saying, 'Set fire to the farm, uncle Bukutebu, the season that comes after this will be but a poor one and now is the real dry season.' After this I heard another voice harsh and fierce, saying '*Gurong-gurong* will overflow the promontories, *gurak-gurak* will overflow the valleys; if I die by the fire of the farm my bones will remind thee of our separation.'" "If so," said Kling, "the spirits asked us to fire the farm, let us go and set fire to it." They then went out and set fire to it. The burning was a success and the bush properly consumed. After the fire had subsided everyone went to look for the charred remains of animals, birds, and reptiles, and their bodies were numerous and scattered about on all sides. After they had gone round the farm, they sat and rested by the *lensat* tree and partook of betel and *sireh* and talked about the sowing time. They sat upon that which they supposed to be the trunk of a felled tree, as it was long and straight and more than sufficient for them all. Whilst one of them was splitting an areca nut on the supposed trunk he noticed that it bled. It was then soon ascertained that they sat upon the back of a gigantic python that had just died from the effects of the fire.

As they sat there Sempurai descried a solitary *lensat* fruit in the tree. "Oh!" said he, "A single fruit, even a single one yet we can divide it amongst us so that we can all taste it." Then everybody tried to climb the tree but all failed to do so. At last Kling managed to do so. He took the fruit home and placed it on his bed, and then went to have his dinner. Whilst he was dining he heard some one singing a love song in his bed and stole quietly towards it and beheld Kumang (Venus) who had been transformed from the *lensat* fruit. After a while Kling married Kumang.

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# Dyak Fables.

**Contributed by the Revd. W. Howell.**

## The story of a Mouse-deer and the Crocodiles.

539 Once upon a time, long, long ago, a mouse-deer walking along the bank of a certain river descried on a mud bank an army of crocodiles basking in the sun, their mouths wide open to trap flies and other insects.

"Friends," shouted the mouse-deer, "how great a host of you, I see. The mud-bank is nearly covered by you. If you are about to attack any country, you must surely conquer."

"Indeed we are many, friend mouse-deer," answered the crocodiles, "for there is not a single country that we have not conquered. Even mankind is afraid of us."

"Exactly so," replied the mouse-deer, "I know all about it. You crocodiles do not fear death. And you are armed differently from other folk, for you use both teeth and claws, and your tails inflict terrible blows."

"True, friend mouse-deer," said the crocodiles, "but you are only partially informed about our armament. We have also big guns which we can fire at anything. Their reports are deafening, and for cannon balls they throw water."

"What you say is true enough," quoth the mouse-deer, "but I am desirous of knowing your number. If I am not troubling you too much, do you arrange yourselves in close order from this side of the river to the other, in order that I may find out accurately how many you are." The crocodiles, flattered by

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539 the mouse-deer, quickly arranged themselves in order, from bank to bank, like a floating bridge: whereupon the mouse-deer sprang down upon their heads, and began to count "One, two, three," yet proceeded no further with his counting as he passed over. Arrived at the other side, he leapt clear of them on to the bank, and turning round, laughed at the trick he had played them. "How I enjoyed stamping on your heads just now."

"So you were making fools of us," replied the crocodiles. "Very well; we shall lie in wait for you both by land and water until we catch you."

"I am not afraid of your lying in wait," retorted the mouse-deer, "Powerful as you may be in the water, you dare not go ashore."

"We can live as well on land as in water," answered the crocodiles; "and we shall see that you are justly rewarded for your insolence."

From this day onwards, the mouse-deer, afraid to venture near the rivers, sought for water in the mountains. One day when he had searched in vain for a stream to quench his thirst, he was compelled to come down into the lowlands, where, in a marshy plain, he at length came upon a pool of water.

"Oh, water," he cried, "are there crocodiles within you?" But there was no answer. A second and a third time he put the question but received no reply. "Surely," he said, "there are crocodiles here, or the water would have answered me." "Oot," said the crocodiles who were concealed in the pool. Deceived by the mouse-deer's words, they thought that he was really accustomed to receive an answer from the water when it was safe for him to drink, and might think this sound was the re-assuring sign.

"Ah," said the mouse-deer, drawing back, "so there are crocodiles here, as I suspected."

"This mouse-deer is full of cunning and deceit," said the crocodiles one to another. "Let us not lie

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in wait for him here, but amongst the *buan* trees, where he comes for fruit, and will not expect to meet us." After some days the mouse-deer determined to visit the *buan* trees in search of fruit. Halting at a short distance from them, he called out, "Oh *buan* trees, are there crocodiles lurking there?" Receiving no answer, he called yet twice more, and still receiving no response, remarked aloud, "There certainly are crocodiles there, and they must have instructed the trees not to answer." "Oot" replied the crocodiles for the trees, overcome by their anxiety to lure the mouse-deer on. "I see there are crocodiles there," said the mouse-deer. And he went away.

The crocodiles were very angry with themselves for having been cheated into betraying their presence to the mouse-deer a second time. Having called a meeting, they resolved to wait for him amongst the *bemban* rushes, whither they knew he was in the habit of going for food.

In the meantime, the mouse-deer, afraid of visiting his usual haunts, was in sore straits for food. At length the pangs of hunger drove him to visit the *bemban* rushes. Arrived there, he had scarcely time to look round him before a crocodile bit his leg. "That is not my leg, friend crocodile, it is a *bemban* rush." Thereupon the crocodile let go in order to make a second grab at him. But the mouse-deer was too quick for him, and sprang away the instant his leg was released. "The child of a tiger will never die," said he to the crocodile.

"What a fool I was," said the crocodile to himself," if I had not let go then, there would have been an end of him."

"My friends," said the mouse-deer, "if you are anxious to kill me, let us have a fair fight. I will assemble all my friends and you can gather yours; and on the seventh day we will meet at the long reach and fight it out."

On the sixth and seventh days the mouse-deer went to the place appointed, and, in order to make the crocodiles believe that he had a very large army, he busied himself making as many foot-prints on the mud bank as he could in the time, and then went away.

On the eighth day a large army of crocodiles, well equipped, swam for the long reach in order to give battle to the mouse-deer. When they reached the scene of action, they saw myriads of foot-prints on the mud-bank, but the mouse-deer had departed. "This is through our own fault," said they "for we are late, and the army of the mouse-deer could not wait for us." So they returned home.

This story illustrates not only the character of the mouse-deer, but also that of the Dyak.

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# Dyak Fables.

## Contributed by the Revd. W. Howell.

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### The story of Apai Aloi.

Once upon a time Simpurai and Laja were making a boat out of the trunk of a felled tree, and having become extremely hot they went to bathe in an adjacent stream, and left their waist cloths behind them on the bank. Apai Aloi who had been watching them, took advantage of their absence, and hid their waist cloths under the end of the felled tree, which they were making into a boat. When they had sufficiently cooled themselves they came out of the stream to dress, but missed their waist cloths. They diligently searched for them here and there but it was in vain.

Whilst meditating over their misfortune, they heard from a distance the voice of some one intoning an incantation approaching them. "Hark! Buat," said Sempurai to Laja, "the voice of some one intoning an incantation coming towards us." The voice was drawing nearer and nearer, until at last they descried Apai Aloi deeply engaged in his incantation. "Come along uncle," said they, "we have not seen you for an age, are you a medicine man now?" "Yes, youngsters, only for the last two years I entered the office." "We presume then, uncle, you are invested with the power to reveal secrets like those of your professional brothers." "Yes, youngsters, but nothing very extraordinary, and why did you put me such an abrupt question?" "We have just experienced a misfortune, uncle," said they, "we have lost our waist cloths while taking a bath, if you can find them we shall have no scruple to remunerate you for the trouble, rather than be naked as you see us now."

Apai Aloi fell into a trance lasting for two hours in order to visit the unseen world to communicate with the spirits. When he revived, Laja said, "What is the news, uncle?" "The clothes were taken by the spirits, and I have advised them to return them to you, and they have put them under the end of the felled tree which you are making into a boat, but I cannot swear to it, youngster, it remains to be proved." Sempurai hurried to look and found them

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539 there. "Apai Aloi is indeed an effectual medicine man, Buat," said Sempurai to Laja. "Come along, uncle, to our house to receive your reward." Apai Aloi went with them. When they reached the house Laja took a *jar, "Take it," said he, "we have plenty of them, and moreover we are pleased to see that you are more effectual than many medicine men."

Apai Aloi was pleased with the jar he received and hurried home. When he reached his house his family asked from where he had obtained the jar and one said "very probably he stole it." "I did not steal it," replied Apai Aloi, "it was a reward given me when I fell into a trance to recover the waist cloths of Laja and Sempurai." They were all delighted after they had ascertained this fact.

One day a man in another village lost a valuable piece of diamond and was extremely anxious about it. The fame of Apai Aloi soon spread abroad and he was fetched to recover the lost diamond. A party was sent to fetch him, "Are we welcome into your house, uncle?" said they. "You are welcome, youngsters." "We have come in a great hurry, uncle, to fetch you to recover a piece of diamond that was lost three days ago," said they. Apai Aloi got himself ready. "Where is your chest of charms?" they asked. "I have no chest," said he, and they started off. When they reached a village on the way, the people there requested Apai Aloi to give them a few minutes' conversation, and those that fetched him passed on, and he promised to follow them later on. "We want to ask you a question, uncle, what will befall the man that stole the diamond if he is found?" "He will be murdered both soul and body, and his eyes will be pierced," said Apai Aloi. "If so, we shall die, uncle, for we stole the diamond." "Then you had better hand it over to me, and it is only a chance that you escape such a condign punishment, or the whole lot of you would have been killed," said Apai Aloi. So they handed over the diamond to him

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539 Apai Aloi took the diamond and proceeded to the house where he was very much wanted, and when he reached their watering place he hid the diamond opposite it. At dusk he ascended the house. After dinner he was asked to begin his search after the diamond, and he fell into a trance which lasted for three hours. When he revived, they asked him, "Have you found it or not uncle?" "I have found it, youngsters," said he, "there it is opposite your watering place, I told the spirits to return it, and if they did'nt do so I threatened to kill them, so they returned it." The people went to fetch it, and while still at some distance they descried the brilliancy of it and were delighted to fetch it. "Have you found it, youngsters?" said Apai Aloi, "Yes, uncle, "they replied, "you are the most effectual of all medicine men." The following morning the people requested him to fix his reward. "One jar," said he, "is my usual reward." And they handed him a jar.

Apai Aloi was delighted with his reward and hurried home. On the way Semumang gave out the alarm that the enemy was pursuing and advised him to run for his life. He ran as hard as he could with the jar on his back for some distance, then had a fall and the jar was broken. After the accident he turned round and saw no enemy pursuing. When he reached his house he covered himself over with a blanket. "Oh, what is the matter with you the father of my darling?" said his wife, "and are you ill?" "I am not ill," said he, "but I was shamefully treated by that man Semumang, he gave out the alarm that the enemy was pursuing, advised me to run for my life, so I ran as hard as I could with the jar on my back, I fell down somehow and the jar broke." "You are a fool," said his wife. "I am not so foolish as you old hags are," he replied.

The next day Apai Aloi sued Semumang in court in the presence of King Bedolah. "I am a pro-

[*A jar costs nearly $20. W. H.]

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539 fessional man, my Lord the King, and was requested to attend an important case, my fee was a jar. On the way returning home Semumang gave out the alarm that the enemy was pursuing, and advised me to run for my life. I ran as hard as I could, I thought that he was in earnest about it, until I fell down and broke my jar. When I turned round I saw no enemy pursuing. He did it, O King, for mere jealousy and hatred." "I acknowledge his charge against me, O King," said Semumang, "I did it purposely to check the progress of his deceit, and to do to him as he did to others. The waist cloths of Laja and Sempurai, he hid them first of all and then he said he saw them in his trance, it was the same also with the diamond." "You deceive people," says the King, "and you must also bear their malice towards you."

[p1118]